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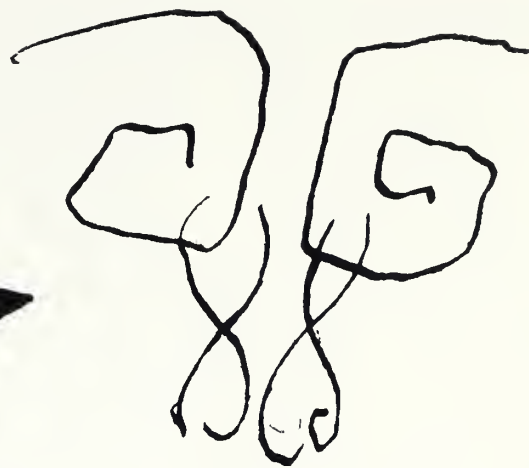
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l'émotion.



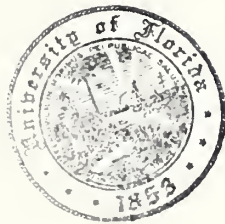




GEORGES BRAQUE:  
HIS GRAPHIC WORK

INTRODUCTION BY WERNER HOFMANN

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## I

In September 1911 a young writer from Prague visited Paris. He wrote in his diary: “Over-all effect of flat planes: the shirtfronts, the wash hung out to dry, the napkins in the restaurants, the sugar, the great wheels of the two-wheeled carriages, the horses harnessed one behind the other, the flat boats on the Seine, the balconies that divide the houses, stressing the horizontals, the chimneys flush with the house walls, the folded newspapers.”

The observation is very evocative, and yet the facts listed here seem incomplete; something is lacking. What is it that remains between the flat planes? This is dealt with in the next paragraph of the diary: “The cross-hatchings of Paris: the tall thin chimneys that grow out of the flat chimneys, with many small ones like flowerpots—the utterly silent old gas candelabra—the horizontal lines of the shutters—in the suburbs the crosshatched smudges on the walls next to the shutters—the thin cornices on the roofs which we saw in the Rue de Rivoli—the crosshatched glass roof of the Grand Palais des Arts—the store windows divided by lines—the railings of the balconies—the grid of the Eiffel tower—the greater linear effect of the lateral and central bands of the balcony doors in comparison with our windows—the chairs out-of-doors and the little café tables with spidery legs—the gilt-tipped fences enclosing the parks.”

This is more than an inventory of lines: line becomes omnipresent, literally *everything* can be made of it; it can be made into a symbol that transforms the picture of this city into an epitome of refinement, delicacy, distinction, fragility. “The crosshatchings of Paris”—this is a vivid image, invested with inexhaustible richness. At about the same time—1910 and 1911—a painter whose studio was on Montmartre executed an etching which he called *Paris* (plate 10), and another etching called *Fox* (plate 4), a title that refers to a bar near the Gare Saint-Lazare. The painter’s name is Georges Braque; the writer’s, Franz Kafka.

What we have here is an instance of the “parallel action” of the creative spirit on which the historian likes to reflect, because they seem to confirm the idea that history follows a meaningful, logical course. And it is true

that such events, whose striking affinities are realized only decades later, are particularly fascinating, for the farther we are removed from them the more clearly they manifest the working of what we sometimes pretentiously call the “spirit of the age.” This is the point where Kafka and Braque met. It is not mentioned in their biographies for it is situated outside their conscious lives, in the domain where the various arts, despite their different media, reach a peculiar kind of agreement.

Braque was born in 1882, Kafka a year later. It is not my intention to imply any parallelism in these facts, nor to bring Providence into play. It is possible that Kafka—he was a draftsman himself, and his biographer speaks of “the parallelism between his vision as a storyteller and as a draftsman”—would not have detected the visual equivalent of his “crosshatched Paris” in the work of Braque. Moreover, we must keep in mind that the diary entry, though it does transform reality and hence interprets it, is far from a complete artistic transformation of this reality. This distinguishes Kafka’s description from Braque’s etching. And this is why the comparison must be confined to the subject. This alone promises to be fruitful, more fruitful than a comparison between an writer and a painter; it may give us direct insight—independent of any aesthetic theory—into the mystery and ambiguity of what the textbooks call “Cubism.”

Kafka knew nothing about the Fauves or Cubists when he visited Paris. In the Louvre he was primarily interested in the old masters. He did not share the ambition of many Parisian men of letters to write Cubist prose. His descriptive writing was not influenced by the form programs of the painters; this gives it the added charm of spontaneity. Kafka does not lose his way among the blocks of houses, in the crowded forest of architecture which wearies the eye with edges and cubes. He seems to be aware only of fragile systems of lines and Gothic-like intersections. The image of the city is entirely “linearized,” divested of substance. The eye follows grids, wires. Everywhere it encounters the openness of scaffoldings and leaves this maze only to encounter other systems of lines. All this is observed accurately and sharply. What we have is not a quick sketch, but an image of order, almost of a harmonious style.

This diary entry expresses a certain satisfaction—that of a man who succeeded in taking possession of something. The eye has discovered the key to the reality of the big city, and now everything is open to it. It recognizes the rhythm that articulates this city landscape. It detects the leitmotiv of linearity upon which every structure, whether broad or narrow, curved or straight, is based. This rhythm is jerky. It does not let the eye linger, but it introduces a visual order into the world, a “style” which unifies its disparate features. Line,







only, speaks to us. Thanks to it alone do the data of perception achieve articulation. It is as if all things had taken form from the same seed. Every line conjures up the others: the café tables suggest the struts and flourishes of the Eiffel Tower. It is interesting to note that Kafka, who detected so many kinds of line in the physiognomy of Paris, omitted (deliberately or inadvertently?) one—those lines that open up perspective space, the receding lines of the streets that converge rigidly in the distance. The great lines of the regular architecture of the city escape his eye, and his description glosses over the monotony that results from them. In Kafka, line performs another function: it obscures the spatial order, it translates succession into simultaneity. Thus, line scorns the conventions of perspective space. Unlike the lines that conform to the receding axis, this line creates unexpected relationships: it confronts the close view with the distant view, it makes small things big and big things small. Its meandering course abolishes the boundaries of bodies; instead of compact self-contained forms, jealous of their independence, produces a number of lines in whose web the things remain suspended as in a net.

As in a net—this is not to be taken as mere metaphor. Our vision is composed of a sequence of form-giving interpretations. In order to get grasp of reality, we must make choices, emphasizing certain elements and leaving out others. In order to obtain a visual record of what we have seen, we must proceed in this way, for otherwise we would be unable to master the overabundance of our perceptions. In Kafka, the key to form that the eye discovers in reality and that enables it to find its way in the chaos of sense impressions is transformed into an instrument that exercises sovereign rule over the perceptions. The lines give rise to a well-ordered pattern, which has a tendency to become autonomous. What began as a “reading from” turns into a “reading into.” The eye, which has become used to lines, now sees them everywhere. Man lets things follow their course; but he will not deprive himself of the landmarks he has discovered, and proceeds to manufacture an imaginary grid of lines with which he covers the outside world, transforming it in the process. With the help of line he can invent an infinite number of forms, “which must be consistent, that is to say, forms which even if they do not exist, nevertheless *could* exist” (Goethe, on the *Ur*-plant, in a letter to Herder).



## II

Kafka's notes reflect the beginning of a process which eventually led painters to forego representation of objects. The later stages of this process can be followed in Braque's etchings. Today, half a century later, the method is applied less radically, and in the meantime our appreciation of the result has been modified. Instead of shock, our response now is rather to the "poetry" of nonrepresentational art. The elegant, solemn picture structure, with its motley of everyday fragments—labels, newspaper headlines, store signs—has become an artistic "double talk" to us, and we almost forget the novelty of the invention because of the clear, simple directness which recalls the archaic. The idea that our attitude toward reality can be made objective is erroneous. No science, no training of the eye, can accomplish this. We see and we experience a world that is constantly changing. Every artistic movement is invariably assigned a new place, a new meaning by the movement that follows it.

About fifty years ago the situation seemed different. At that time, Guillaume Apollinaire saluted in Braque the artist who was teaching his contemporaries "to use forms that were so unknown that only a few poets suspected their existence."

Short lines, little scrawls, thin antennae, swarms of scurrying amoebae crowded closely together, a few simple curves and semicircles in the midst of rigid diagonals, crosshatchings, islands where lines slow up, abrasions, rubbed-off threads, jagged seams—such is the picture presented by the etchings: a richly worked, but spare, linear design, whose preciousness brings to mind worn, old tapestries. From this linear landscape there emerges hesitantly, with dignified restraint, a configuration of objects—chimneys, roofs, balcony railings, billiard tables, playing cards, musical instruments . . . .

Many will say that reality was destroyed, reduced to rubble, arbitrarily mutilated to the point of becoming unrecognizable. This objection is unconvincing, for it does not take into account the artistic results. All we can ask of a picture is what it is ready to give us. To be sure, a Cubist painting must be "read" differently from a Corot—not only because the artists' intentions are different, but also their means of expression, which in Cubism have become far more deliberate and self-assured and hence assert themselves more vigorously. Their syntax determines the realization, even though the artistic goal is still the same as before, namely, the ordering of the chaotic sensory impressions on the surface. This goal can be attained only at the price of sacrifices and

restrictions, and for this reason the artist must get rid of some of the ballast that has been accumulated by so many generations that it has become a dead weight. In artistic processes every gain entails a loss.

The forms that survived in the Cubist repertory seemed at first austere and fragmentary—meager food for eyes used to the rich sensuality of the Impressionist painters, for the Impressionists started from a conception of the whole which no longer interested the Cubists. The latter reduced the vocabularies of color and form and restricted the program of their action—and were called “abstract artists.” They claimed that their model was Cézanne, although they adopted only a small part of the method he had developed to reorder the world. No one misunderstands us more thoroughly than our admirers.

For all that, Braque’s etchings disclose unmistakable affinities with the austere pictorial reality that Cézanne so successfully created in his drawings and watercolors. In either case the pictorial structure is characterized by spaciousness and transparency. The inchoate lines that emerge at various places and vanish again seem gropingly to organize themselves into a pattern, a network. Everything still has the flawless charm of beginnings: nothing strikes you as irreversible or definitive, no configuration can be unmistakably identified as a specific object. Echoing forms emerge from the vibrating lines, and their resonance grows more intense or fades away, suggesting a certain number of visual constants.

The more elementary and the less differentiated a form is, the greater and richer its range of meanings. The elaborate form has its price: it is more readable, the transient elements decrease, but the range of possible meanings shrinks. “I begin to draw a woman and in the end I get a lion,” Géricault is alleged to have said. Every emergent form—not only the “sketch”—is polyvalent.

In his etchings Braque stops at a point where the decision in favor of this or that object has not yet been made. Why? To amuse us with a rebus? Surely it is rather in order to preserve the spacious flow of the pictorial surface. This requires communicating means of expression, that is to say, a linear woof that dissolves the substance and boundaries of the object and summarily suggests its contours—in short, that tears its static substantiality into shreds, multiplies it in space, sets it into vibration.

The seemingly ascetic efforts of the Cubists yielded a rich harvest. They got on the track of the autonomy of line, and at the same time they discovered the autonomy of the colored surface as its inevitable complement. Line no longer had the function of outlining; it was to serve not as a boundary but as a link, not as a means to enclose space but to open it up.

### III

When Apollinaire described Braque's art, he spoke of "signs" at a time when the new pictorial reality had just gone beyond its archaic stage and had just created its language. The poet was a good prophet. The new mobility and pliability of the means of expression gave rise to "signs"; the seemingly hermetic beginnings were developed into a sovereign, rich, flexible, and yet spontaneous mode of creation.

The formal conquests of the early etchings underwent a new metamorphosis twenty years later in the cycle for Hesiod's *Theogony* (plates 14–22). The transparent volumes which are in a state of constant spatial vibration, and the polyvalent linear web, whose curved interlacings are repeatedly interrupted by overlappings, are made enigmatic by superimposed planes with contrasting crosshatchings.

Braque based his version of Hesiod's catalogue of the gods on a single symbolic idea—the genesis of linear form which emerges from chaos. Hesiod's gods create heaven and earth, storms and rivers; they beget themselves and they are links in the chain of this infinitely manifold shaping of all life. We see them "girdled with form," ready to generate new forms. No illustrator of the old school would have been able to convey this vision; Braque succeeds. He does not try to comment on the text in the traditional sense; he is not concerned with archaeological detail but only with the myths. The artistic act of inventing form becomes a symbol of the divine act. When Braque interlocks the thin outlines of his figures, the eye which follows the swift interweaving and self-encompassing of forms imagines that it is watching the very act of begetting. Form gives rise to form, bluntness generates delicacy, coarseness gives birth to refinement, and differentiated expression comes from summary. These dancing lines contain the priceless charm of genesis and all the confusion of early development. They belong to the first creative hours of a world in which the forms become only gradually distinguished from one another, attaining awareness of their potentialities and limitations. They unravel themselves in order to be free to become themselves.

The knowledge that line can adventure with complete non-objectivity, already suggested in the early etchings—this knowledge allows the line to endow the finespun gods with their hovering and metamorphic quality, and brings to mind the dancing Muses described in the opening lines of the *Theogony*: they make "their fair, lovely dances upon highest Helicon and move with vigorous feet."

This knowledge distinguishes Braque's line from the disciplined lines that the archaeologist or historian may











confuse with Braque's, namely, the Attic vase paintings, the tiny-headed, richly-draped girls of Roman art, and the contour engravings of the Classicists. Where, for these, line is the boundary that separates form from nonform, Braque postulates a rhythm of lines which refuse to recognize this boundary. It is the intention of Braque that this rhythm of lines shall have the energy to generate its own form suggestions.

This expresses a new attitude toward antiquity. What is celebrated is no longer clear, harmonious form, but effervescent form whose rapid transitoriness is full of a mysterious vitality.

The contrast between the etchings done before the First World War and those of the Hesiod cycle is at first glance surprising. The earlier works are characterized by a rigid, sparse articulation, dominated by straight lines; the latter, by an endless flow of forms, a winding and looping movement. What the casual comparison overlooks can be read not from the different rhythms of line, but from their function. This function is the same in both cases, for the circling, organic line, too, gives rise to surprisingly polyvalent complexes that continually change partners. If you isolate a small area of form you will notice that its ragged contours unswervingly seek to communicate with other forms, that every form contains the antennae and offshoots of other forms. This is why the linear growths always extend in several directions. Their tangible symbols are the heads that consist of two views—profile and front (plate 19). Thus the viewer's eye must always be ready to jump, to shift from one complex to another, to bind together and put asunder.

Even in the crosshatched planes the pictorial order continues to be effective, but here it is determined by an effort to bring about unity. As the line becomes bolder and gains in fluency, the planes stand out more distinctly and more prominently. In the earlier etchings a hovering, fluid space appeared between the lines, which was as important in the over-all effect as the linear elements; in the later etchings, this intermediate space is just as important, it is not degraded to a mere "void." There are no stops between the forms. The mythical figures are composed of many interior forms; any attempt to isolate any one of these would inevitably involve the adjoining ones and so on, for everything hangs literally on one thread, forms a single linear continuum. Each form contains another form. The boundaries between limbs and joints are suppressed or hidden—even the most diligent eye cannot discern them with certainty, for the line changes its function several times during its course: it has several meanings.

However, there is an essential difference between the earlier and the later etchings. In the Cubist still lifes, the formal motifs were more widely scattered; they covered the surface loosely, bringing to mind cities with vast

but thinly populated surroundings that are lost in a no man's land (plates 4, 6, 7). The later etchings are subjected to concentric rhythm; the forms are self-contained, marked off from surrounding space.

Earlier, the forms of the musical instruments or the lines of the frame (plate 5) resulted in an oval pictorial design; now the design is suggested by the contour lines of the figures of the gods. Ragged, wavy contours are not as new as one might think in the work of Braque. They appear as early as 1906 and 1907 in the Mediterranean landscapes, though there they are still somewhat stylized and disciplined; clouds, treetops, hills, and bushes have portly, swelling curves and look as if they had been kneaded; they converge effortlessly at the edges. The linear character, however, is not yet fully developed, not yet autonomous, and elaboration is absent.

It is interesting to see how Braque's imagination makes use of the letters of the alphabet as a formal motif which is only at first glance unimportant. In his views of Paris he introduced letters of the alphabet; he saw in them forms "which need not be changed," which had a life of their own independent of artistic invention and at the same time recalled the nonpictorial reality of the city. Moreover, according to Braque himself, they served as a kind of foil: they are read as flat signs and thereby stress the three-dimensional character of the other forms. We may add that the letters introduced a rigid, clean-cut element into the pictorial structure; in the midst of the ambiguous configurations, they are unmistakable commonplaces.

In the etchings for the *Theogony* Braque makes use of the Greek alphabet; the names of the gods are given in vibrant, dancing letters in the margins. While formerly the letters were deliberately inserted "alien" bodies, here they are surprisingly related to the rhythm of the figures. The difference between the letters and the pictorial signs has lessened. In other words, the letter regresses to the ideogram.

I should like to assume that Braque was so receptive to the ideogrammatic appearance of the Greek letters that they suggested to him the simplification, which leads to the sign, in his later work. Letters such as the theta, sigma, and omega contain many formal keys to the later works, whose simplicity has the dignity of initials (plates 32, 33, 61, 62). This "genesis" may not sound convincing since it is based only upon formal indications, but I believe it deserves to be advanced as a hypothesis. The artistic imagination is often inspired by very inconspicuous details.

#### IV

In 1934 Braque executed two etchings for Carl Einstein's monograph (plates 24, 25). They conclude the series of monochrome and linear works and at the same time point ahead to the color lithographs and etchings to which Braque, after an interruption during the war, has devoted himself since 1945. Both a high point and transition, these two etchings have a special place in Braque's graphic work as a whole. The swirling lines now grow calm, they become saturated and enclose peaceful and stable forms which achieve a new richness of meaning. The color lithograph of Athena tends also toward rounded, saturated, and balanced form (plate 26).

Henceforth the colored surface will absorb the invention, appease it, permeate it, and fill it with the force of enduring existence. Line, still the generating element of the creative act, is now explored with a view to its metamorphic potentialities. Formerly, in the Cubist etchings, it was subordinated to the requirements of the Paris landscape; now it is given the task of describing the forms and actions of living things. Recently it has been used as a polyvalent artistic element.

This is illustrated by a series which shows how one and the same formal expression, slightly modified or integrated into new relationships, can meet various requirements. In one of the Hesiod etchings (plate 16) a crosshatched flat element appears between the two figures; it diverges broadly at the bottom and forms the basis of the composition; it tapers off at the top, forming a point of intersection, then broadens again and ends in a kind of lunar crescent. This elementary form, which is still an inner link in the composition of the figures of this etching, reappears in the Helios lithographs (plates 27, 28, 31) in a new function: its lower half, rounded like a belly, forms the body of the solar god, the upper half his chest, while the crescent-shaped terminations suggest the shoulders.

The formal function is different again when the same element, only slightly modified, is placed diagonally (plate 37). As a horizontal part of the form it designates the streamlined body which surrenders to the thrusting movement while its ends flow backward like wings or fins. With this the metamorphosis has reached the point where the form can be assimilated to the human physiognomy as well as to the animal body. The rounded linear body ending in fins is, according to the convention of our seeing, an elementary schema for the fish. But Braque puts this schema to a different use: on one occasion he transposes it into a Greek profile (plate 43),



on another, transforming the crescent-shaped fins into a pair of wings, into a bird (plates 44, 45). Elsewhere the bird loses its wings and effortlessly assumes the shape of a teapot (plate 34).

“Let us forget the things, let us consider only the relationships,” Braque wrote once. Once the key to the form has been discovered, the roving eye will find inexhaustible riches in the color lithographs and etchings. Their seemingly simple readability is deceptive. They require a diligent, comparing eye. Actually, they are connected by secret threads and confirm what could be discerned in the early etchings—the fact that many meanings are inherent in every form. This is the creativeness of the great master, who can express much with little.

## V

Our century, always hurried, is athirst for novelty. It is eager for the *frisson nouveau*, and from this comes unrest and confusion. The restlessness ignores the appeal of everything that is based on permanence. Our epoch is fond of destructive experiments, of overwhelming attacks, of an art that threatens and shocks. Worn nerves require speedy consumption.

This is why an art that pursues composure is ignored and disparaged. Disciplined, serene form offends the hurried eye, which looks only for what is exaggerated. Moderation is mistaken for rigidity. To this clamor for the raw and glaring the old masters have little to offer. The silence around them grows, our contemporaries turn away from them. Away from the crowds which stand around the show windows, the old painters carry on with the work of their late period. It is an accomplishment, a fulfillment of what is expressed in a concentration of energies. The form, unpretentious in lifelong training, and yet become knowing, strong, and clear, no longer yields any of its dignity to the vagueness. It is no longer mere a signature in which only the expert recognizes the personal handwriting, but a sign giving an immediate summary.

It would be instructive to confront the late works of great masters—I think of Matisse, Léger, Picasso, Braque, Klee, and Kandinsky—and to inquire into their inner affinities. The answers we would get would be clear. The secondary elements have dropped out, the contour is austere and yet flexible, the surface has acquired its full resonance. I think of Picasso’s homage to Velázquez, of Léger’s construction workers and acrobats, of Matisse’s sensuous *papiers découpés*, of Klee’s last painting, the *Still Life* with the angel, the impish, cheerful









G.B.





paintings of Kandinsky's Paris period, and I think of the masterful pictorial poems of the aged Braque. The features common to all of these masters, which transcend the differences of origin and artistic intention, are, I feel these: a characteristic sureness in respect of form; a convincing, meaningful grasp of reality; the use of a few leitmotifs and their variations; economy, which always takes the most direct route; an ever greater clarity of syntax, which operates without circumlocutions. No whims, a sovereign, compact unity. Form in the double sense of fitness and construction. And a dignity of seclusion, which springs from the purity of the means and rises to the monumental. This art breathes a serene disinterestedness and clarity, and only *post factum* do we detect the part played by skill.

Braque wrote once, "I do not do as I want, I do as I can." Whatever the contribution of the preconceived idea—the store of accumulated experiences—the work is executed in the present. Only the brush gives body to the artistic energies, and the canvas makes them aware of their potentialities and limitations. Braque's insight is that of a man upon whom old age has conferred the rare gift of harmony between will and skill, between art and life. It is like an echo of the proudly modest words Jan van Eyck wrote on one of his paintings—*Als ik kan* ("As I can"). That was five centuries ago, at the beginning of the great epoch of pictorial interpretation of reality when easel painting became predominant. Since then this phrase has expressed a credo, an incentive. It proclaims pleasure in subjective activity, but also the humility to which the proud conquest of the world must always return.

Many artists indulge their whims. Braque has devoted himself to a limited field and cultivated it with care and love. He is interested in simple things. He treats them with affection. He takes them back, to view them from close quarters. He fingers them slowly, warmly. He rejuvenates them, he makes of them unblemished realities. Pitchers and plows, apples and oysters, flowers and birds—this is a sparse inventory, yet just rich enough to proclaim the poetry of the still life. And this is done with a noble unobtrusiveness.

Braque reclothes things in their original anonymity. He transforms things into creatures and vice versa. He imbeds them into color space which is older than the objectively accurate experiential space, with the help of which the inventory of visible things has been recorded pictorially since the fifteenth century. For Braque, space is not a stage, but the outer envelope, the encompassing protective echo of the object. This color space, full of tapestry-like warmth restores to things the neighborly fitness that once held them together, before perspective—*Als ik kan*—took possession of them and tore them asunder.

This is a composed, restrained world. It brings to mind the clear sign language of earlier handwritings. The figures often have the dignity of initials, but also the definitiveness of seals. The frame plays a great part. Often, transformed into a bowl or a dish, it is inseparable from the pictorial motif. The form also discloses the meaning of the objects. They are metaphors. Just as roundness, hollowness, broad stratification are metaphors of a world picture which we term "organic," so mussels and bowls, flowers and pitchers are the symbols of a secure, fertile, mature, and uncontested world. The round reposeful form provides security, it preserves and holds together, it strikingly symbolizes the power of woman.

We now recognize the constant that runs through this lifework: in the beginning the crosshatched world—it too already seen as metaphor; in maturity, the rounded world. In either case, communication and continuous transformation from thing to thing. And in between, the Hesiod cycle that provides the transition, that flattens and links the forms, that celebrates a mythical, metamorphic mortality. This is the path that leads back to the origins, a path that Braque himself recognized most clearly when he wrote, "What I am concerned with is no longer metaphor, but metamorphosis."





## BIOGRAPHICAL DATA

- 1882 Braque born at Argenteuil-sur-Seine on May 13.
- 1890 Braque's family moves to Le Havre where his father is active as house-painting contractor. Braque attends the lycée and evening courses at the École des Beaux-Arts.
- 1899 Works in his father's business. Begins to paint. Meets Raoul Dufy.
- 1900 At the end of the year goes to Paris where he continues his studies.
- 1904 On completing his term of military service enrolls at the Académie Humbert, studies a short time at the École des Beaux-Arts, then goes back to the Académie Humbert.
- 1906 Exhibits at the Salon des Indépendants. With Othon Friesz visits Antwerp, and in the fall L'Estaque. Fauve period.
- 1907 Again exhibits at the Salon des Indépendants. Summer at La Ciotat, fall at L'Estaque. Through Apollinaire meets Picasso. (His later friendship with Picasso lead to the collaboration which played an important part in the development of Cubism.)
- 1908 Summer at L'Estaque. Rejected by the jury of the Salon d'Automne. First one-man show arranged by Kahnweiler in his gallery.
- 1909 Exhibits at the Salon des Indépendants. Louis Vauxcelles refers to Braque's *bizarrerries cubiques* in an article. Summer at La Roche-Guyon.
- 1910 Exhibits works at the Neue Künstler-Vereinigung, Munich. Meets Léger.
- 1911 Summer at Céret with Picasso.
- 1912 Goes to Sorgues (Provence) with Picasso and Reverdy. In September first *papier collé*. Exhibitions with Picasso in London, Barcelona, and Cologne.
- 1914 Exhibitions in Dresden, Berlin, New York. Summer at Sorgues. Mobilized. Wounded a year later.
- 1917 Discharged from the army in the year before. Resumes painting. Summer at Sorgues.
- 1919 After interval of ten years, exhibition in Paris at the gallery "L'Effort Moderne" managed by Léonce Rosenberg.



- 1920 Goes back to Kahnweiler's gallery.
- 1922 Exhibits eighteen works at the Salon d'Automne.
- 1924 Exhibition at the Paul Rosenberg gallery. Stage settings for Diaghilev.
- 1926 Moves to No. 6 Rue du Douanier, to a house designed by Auguste Perret.
- 1929 Summer at Dieppe.
- 1931 Summer house at Varengeville near Dieppe.
- 1932 Illustrations for Hesiod's *Theogony*.
- 1933 Important exhibition in Basel.
- 1934 Publication of Carl Einstein's monograph.
- 1937 First prize at International Exhibition, Carnegie Institute, Pittsburgh.
- 1939 Sculptures. Exhibitions in Chicago, Washington, San Francisco.
- 1940 During the German invasion moves to the Limousin and the Pyrenees.
- 1945 Exhibitions in Brussels and Amsterdam.
- 1946 Exhibition in London.
- 1947 First exhibition of Braque's works at the Maeght gallery. Maeght publishes *Cabier de Georges Braque 1916-1947*.
- 1948 Grand Prix awarded to a painting by Braque at the Venice Biennale.
- 1949 Exhibitions, Cleveland Museum of Art, and Museum of Modern Art, New York. (From now on frequent exhibitions in various cities.)
- 1952 Commissioned to decorate ceiling of Salle Henri II in the Louvre.
- 1954 Stained glass windows for the church of Varengeville.
- 1956 Doctor honoris causa, Oxford University.

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G. Braque. Oeuvre graphique. Paris, Bibliothèque Nationale, 1960. Introductions by Julien Cain and Jean Vallery-Radot. Catalogue by Jean Adhémar and Jacques Lethève. Catalogue of graphic works.

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## LIST OF REPRODUCTIONS

An asterisk (\*) after the plate number indicates that the work is reproduced in its original size. Titles in italics are reproduced in color. Numbers in brackets refer to the Catalogue of Braque's Graphic Work, at the end of this book.

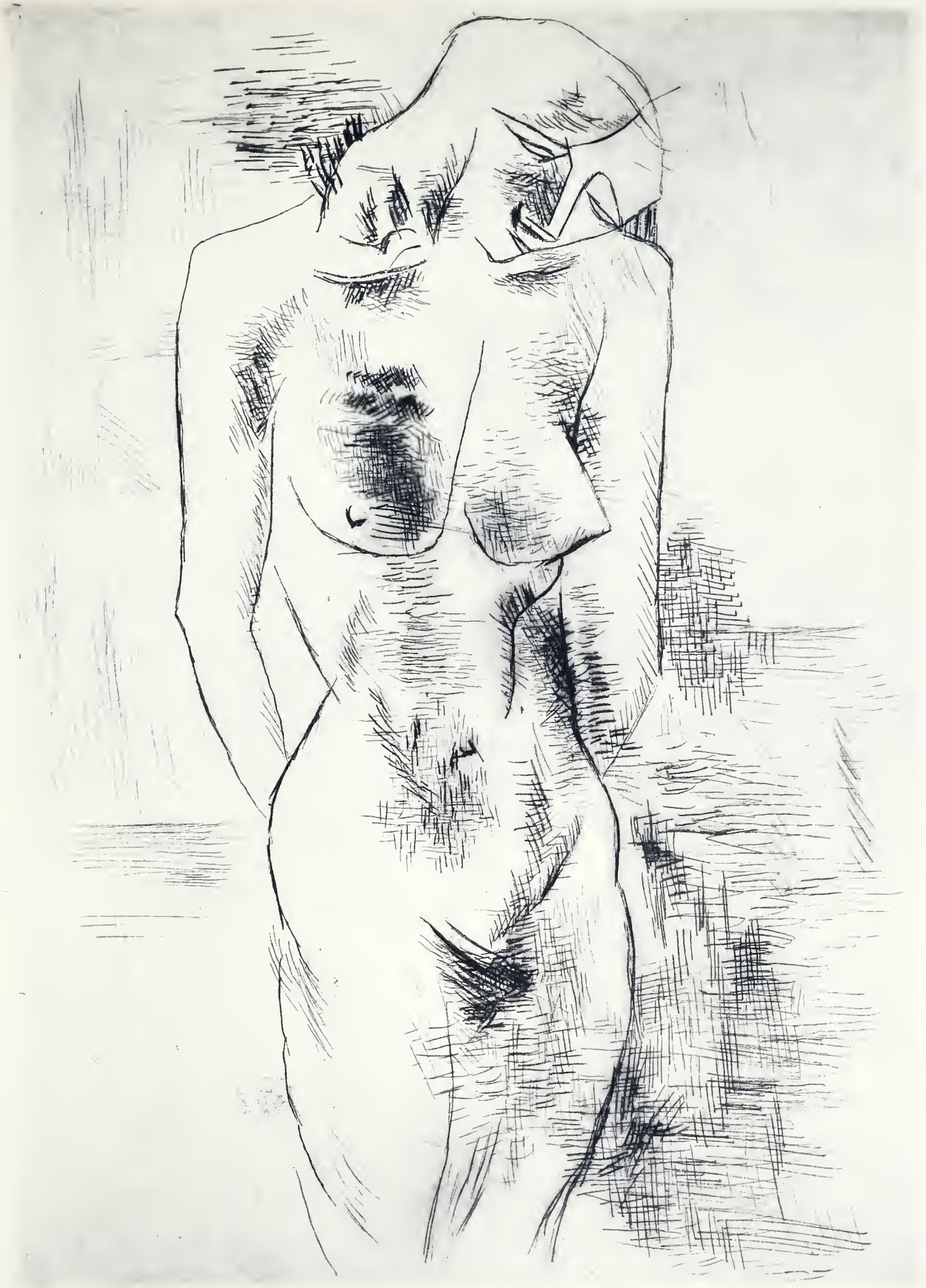
- I Page from "Cahier de Georges Braque." [VII]
- II Georges Braque. Photograph by Mariette Lachaud, Paris
- VII *Resurrection of the Bird*. 1959. [85]
- XIII Georges Braque. Photograph by Man Ray, Paris. First published in James Thrall Soby, "Photographs by Man Ray 1920," Paris, 1934
- XX/XXI *Night Flight, or Bird XII*. 1957. [70]
- XXIV Motive from "Cahier de Georges Braque." [VII]
  
- 1\* Study of a Nude. 1908. [1]
- 2\* Little Cubist Guitar. 1909. [2]
- 3\* Job. 1911. [4]
- 4 Fox. 1911. [5]
- 5 Pale Ale. 1911. [7]
- 6 Cubist Still Life II. 1912. [10]
- 7 Composition, or Still Life with Glasses. 1912. [9]
- 8 Bass. 1911. [6]
- 9 Still Life I 1911. 1911. [8]
- 10 Paris 1910. 1910. [3]
- 12 Still Life III. Glass and Fruits. 1921. [11]
- 13\* Still Life IV. 1926. [12]

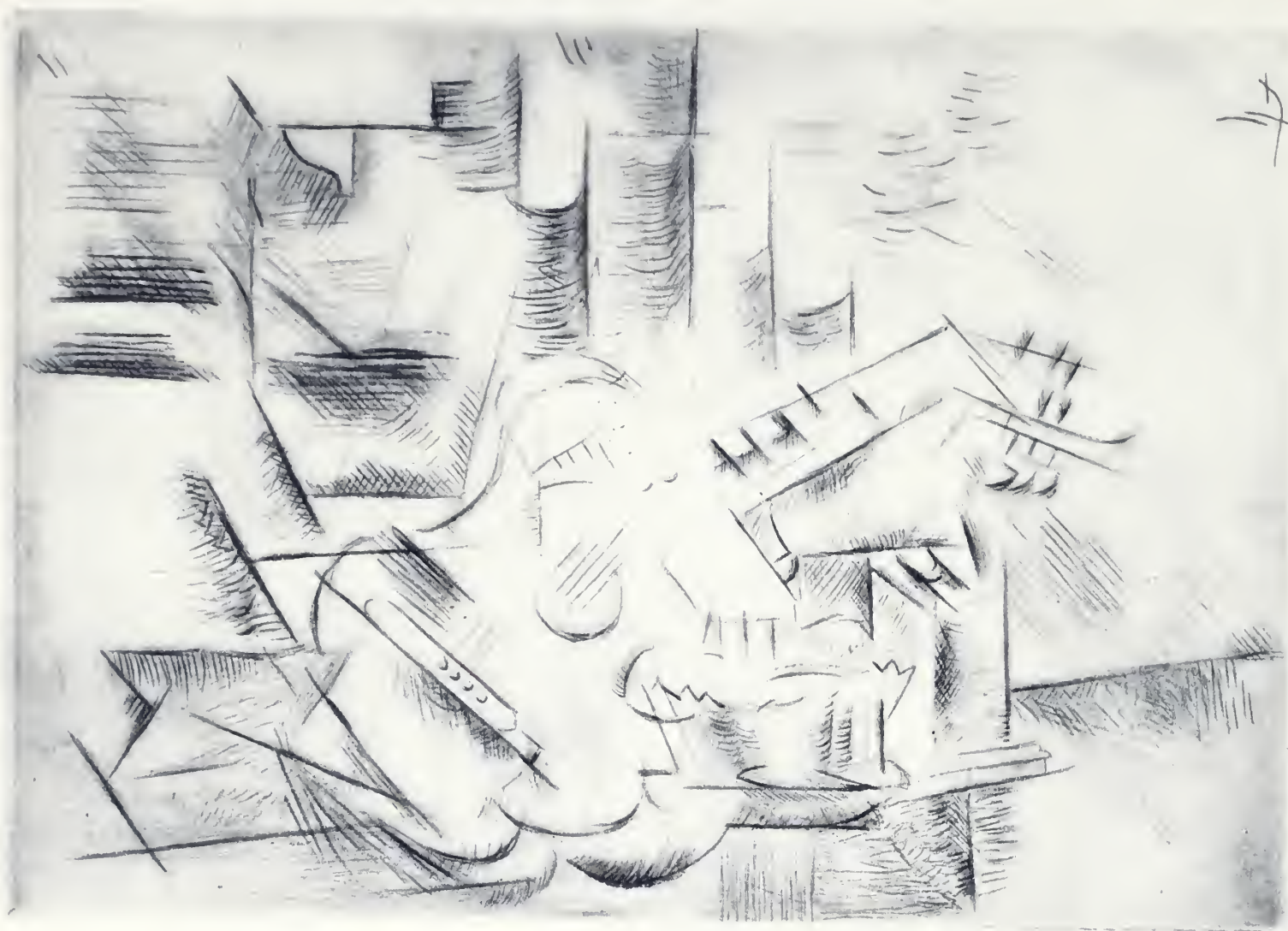
- 14\*—22\* Hesiod. *Théogonie*. 1932. [II]
- 23\* Seated Woman. 1934. [17]
- 24 Reclining Nude. 1934. [18]
- 25\* Dance. From: Carl Einstein, "Georges Braque," 1934. [III]
- 26 Athena. 1932. [15]
- 27 Helios III, blue on black rounded background. 1946. [23]
- 28\* Helios I, on white background. 1946. [21]
- 29 *Helios V*, blue-violet. 1948. [28]
- 31 Persephone. 1948. [30]
- 32 Theogony I. 1949. [32]
- 33 Theogony II. 1949. [33]
- 34 Teapot and Lemons. 1949. [31]
- 36 *Phaeton*, or *Chariot I*. 1945. [19]
- 37 Chariot II. 1953. [56]
- 38 Basket of Flowers. 1951. [41]
- 39\* *Green Bouquet*. 1951. [42]
- 40\* Vase. 1950. [37]
- 41 *Leaves, Color, Light*. 1953. [51]
- 43\* Greek Head. 1951. [45]
- 44, 45 Milarépa. 1950. [XIII]
- 46\* Head of a Girl. 1951. [44]
- 48 *Green Head*. 1950. [40]
- 49 Large Head. 1950. [38]
- 50 Oysters. 1953. [54]
- 51 Apples, on black background. 1954. [58]
- 52 Plow. 1960. [93]
- 53 Ivy. 1955. [64]
- 54 Two Birds, or Bird X. 1956. [67]

- 55 Bird Crossing a Cloud, or Bird XI. 1957. [69]
- 56 White Chariot, or Chariot IV. 1958. [73]
- 57 *Black Chariot*, or *Chariot V*. 1958. [74]
- 59 Nest, or Bird IX. 1955. [66]
- 60 Greek Head, on brown background. 1959. [88]
- 61 Urania II. 1958. [77]
- 62 Sign. 1954. [59]
- 64 *Amaryllis*. 1958. [81]

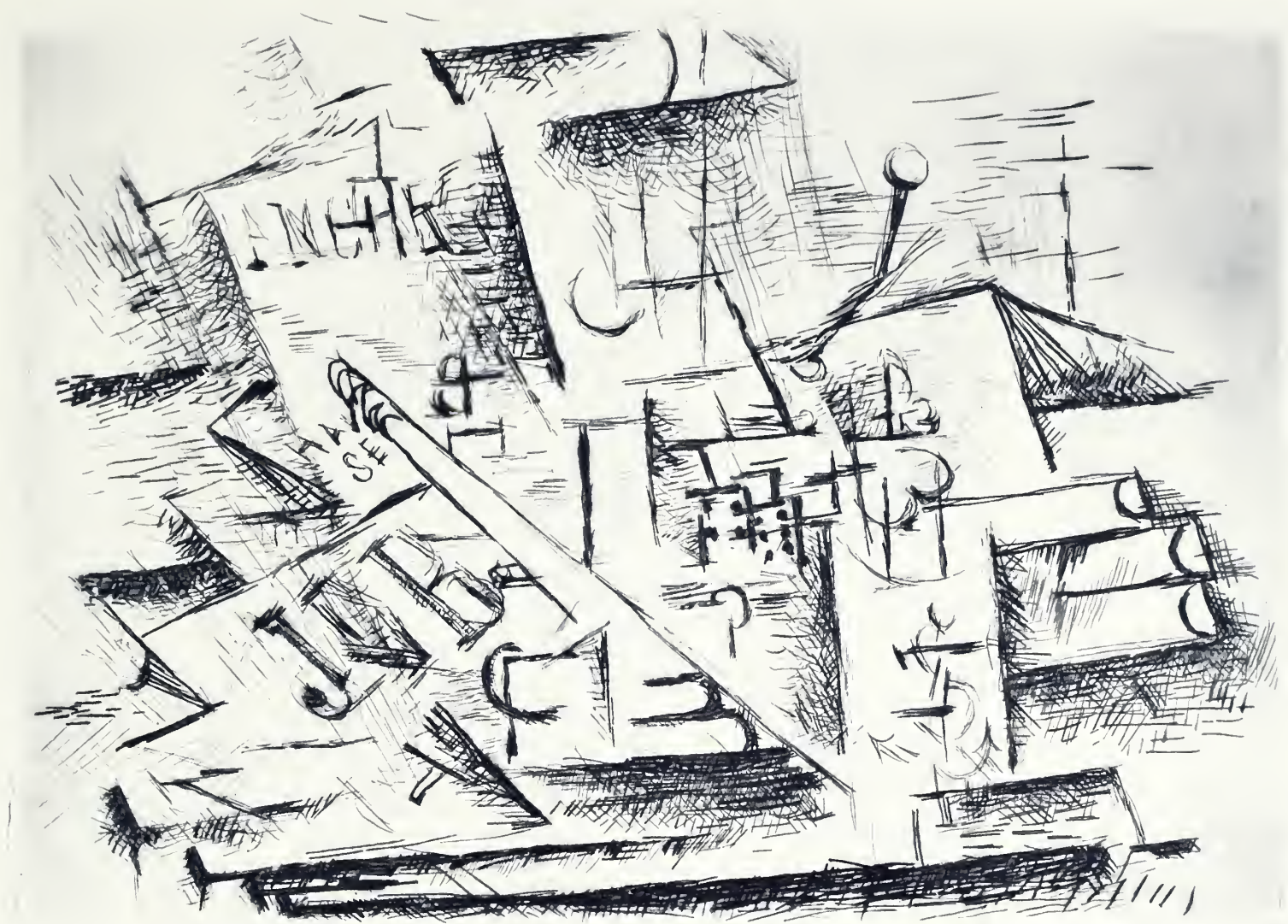




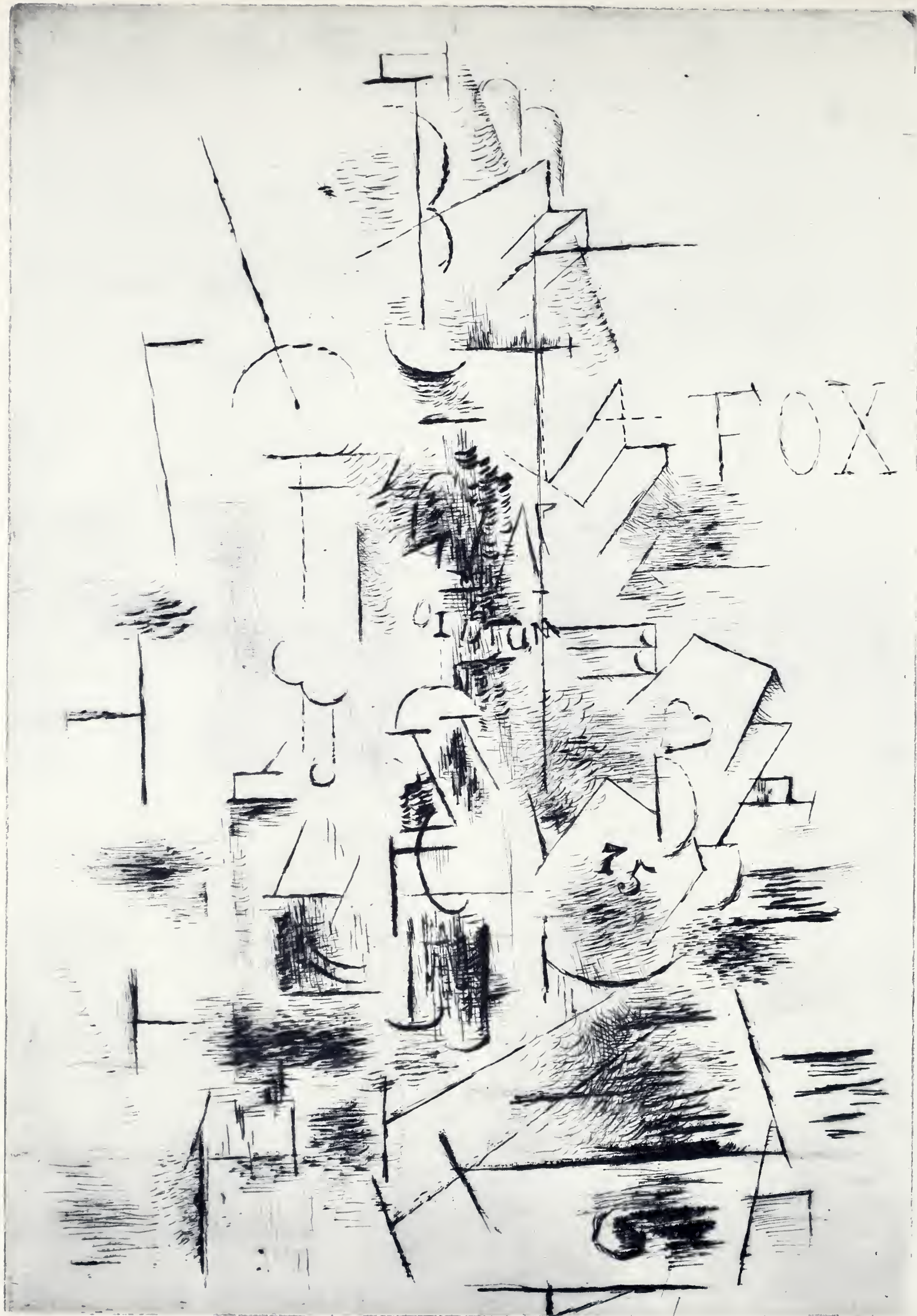




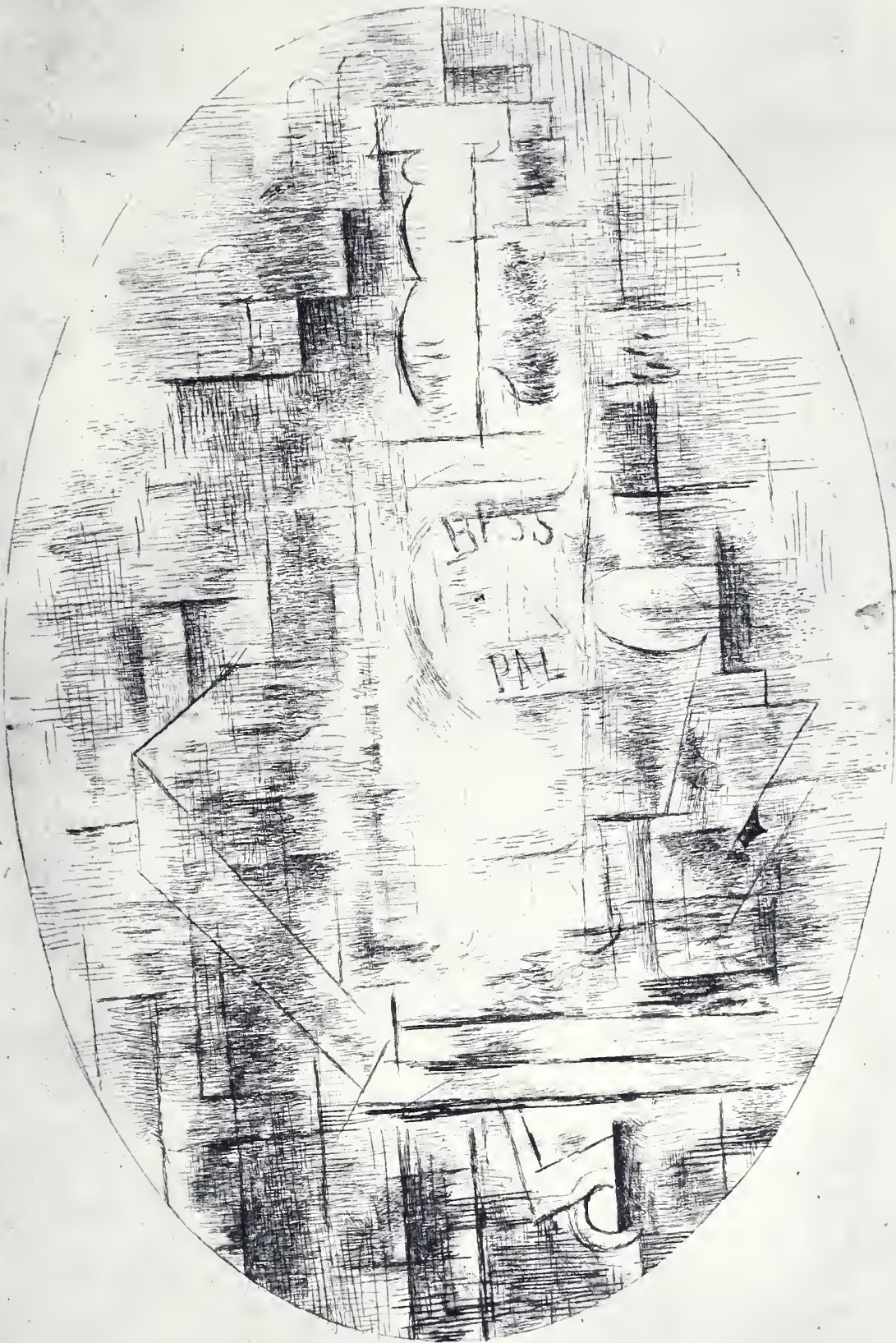








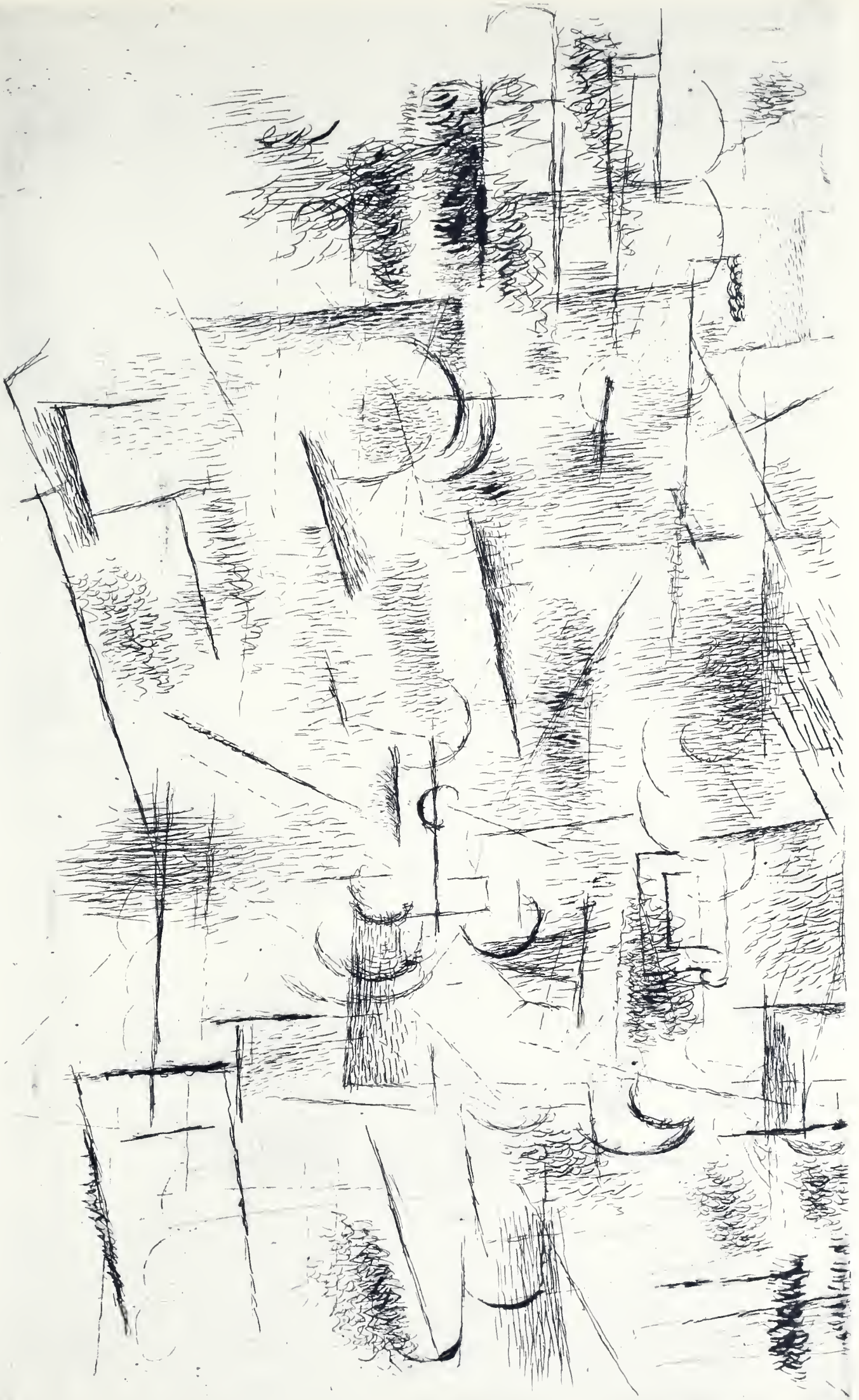












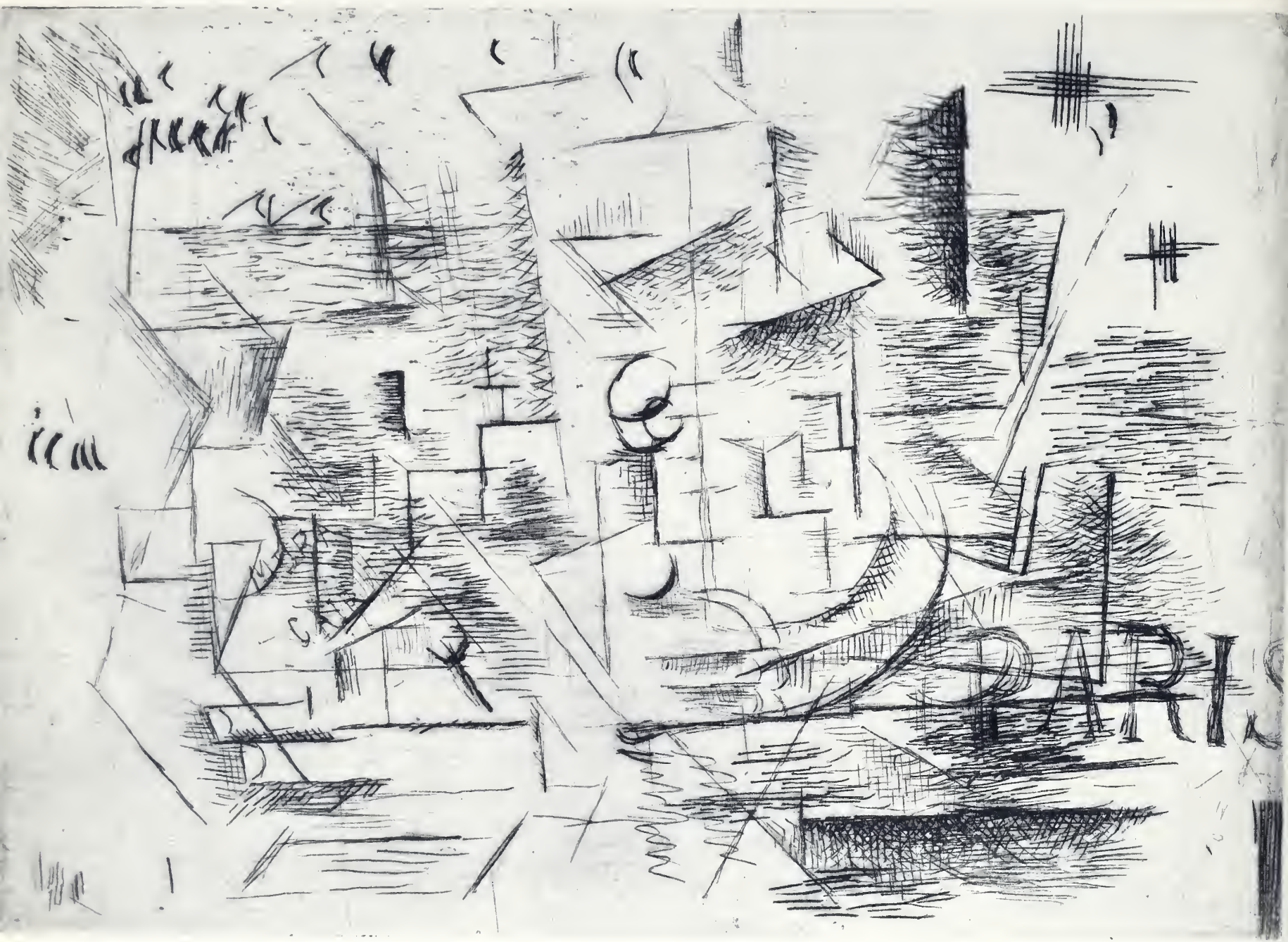






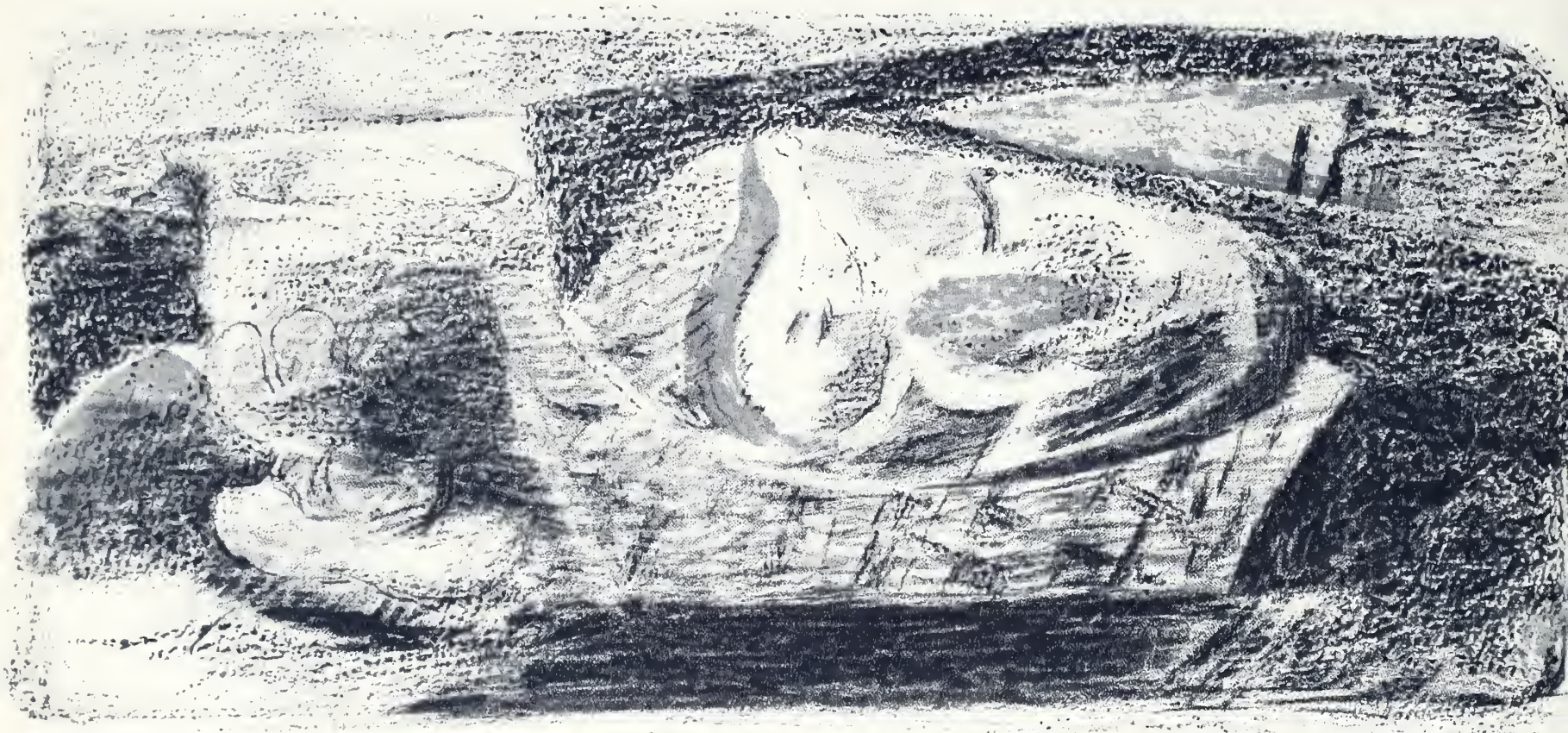












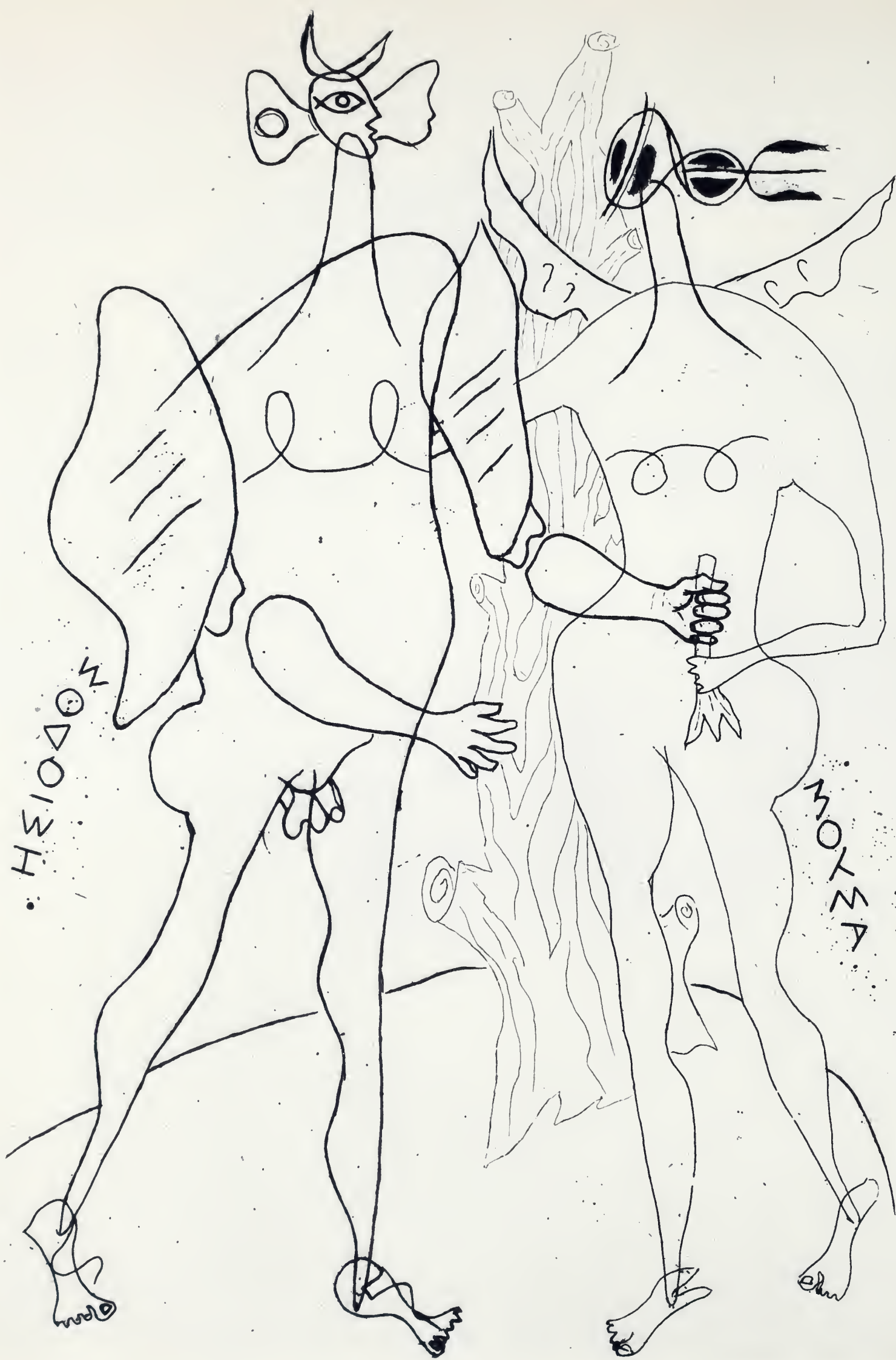
G. BRAQUE





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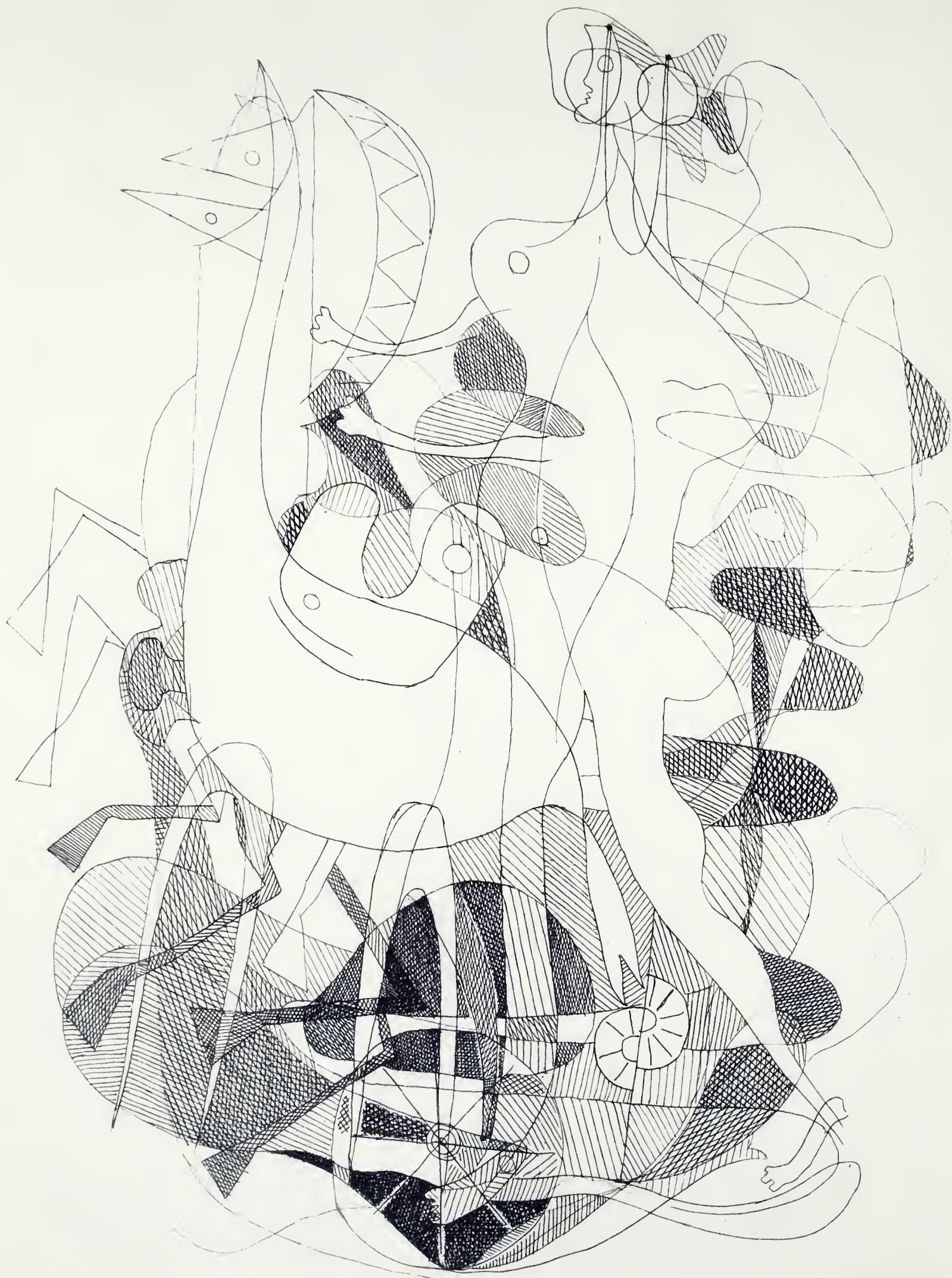
















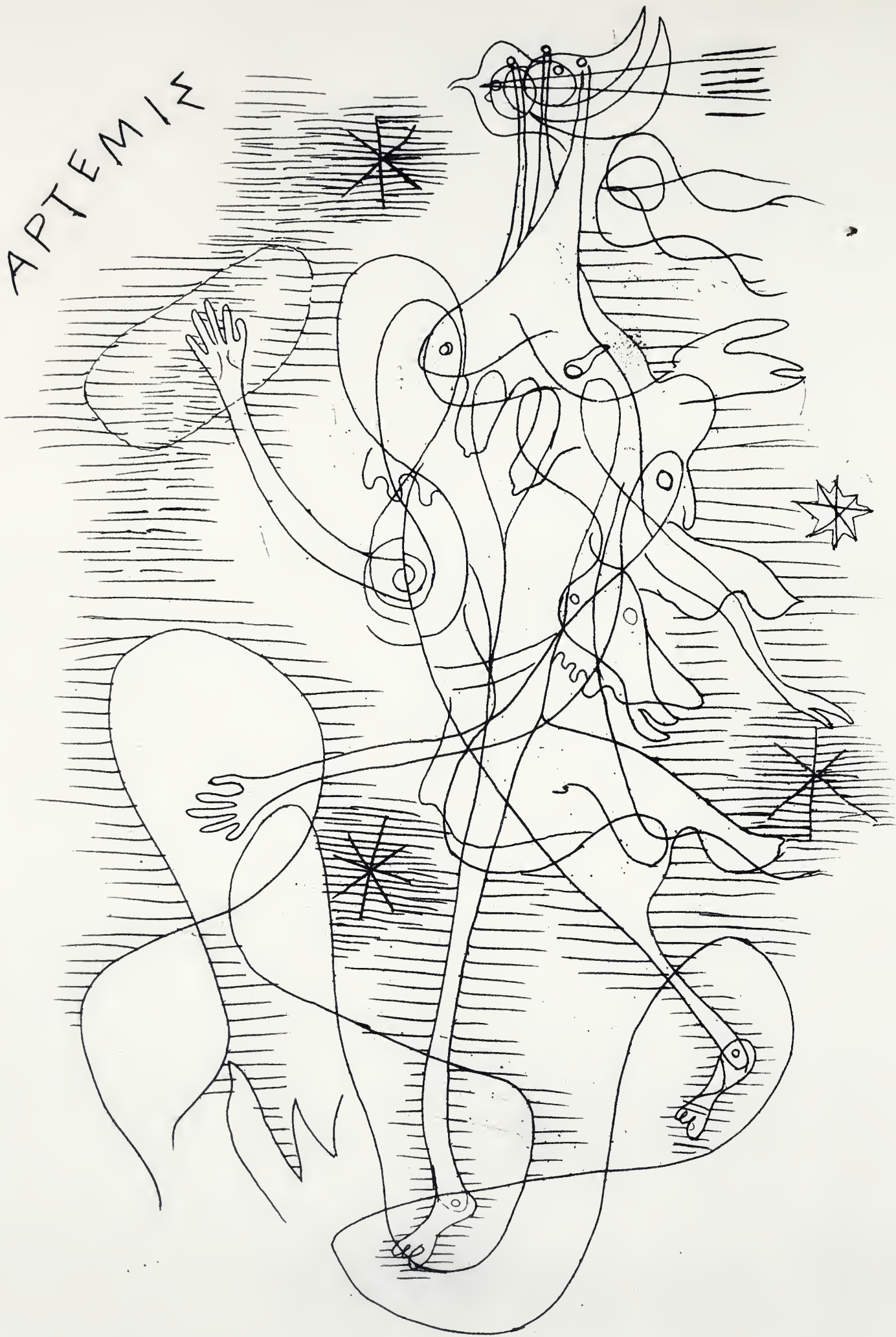




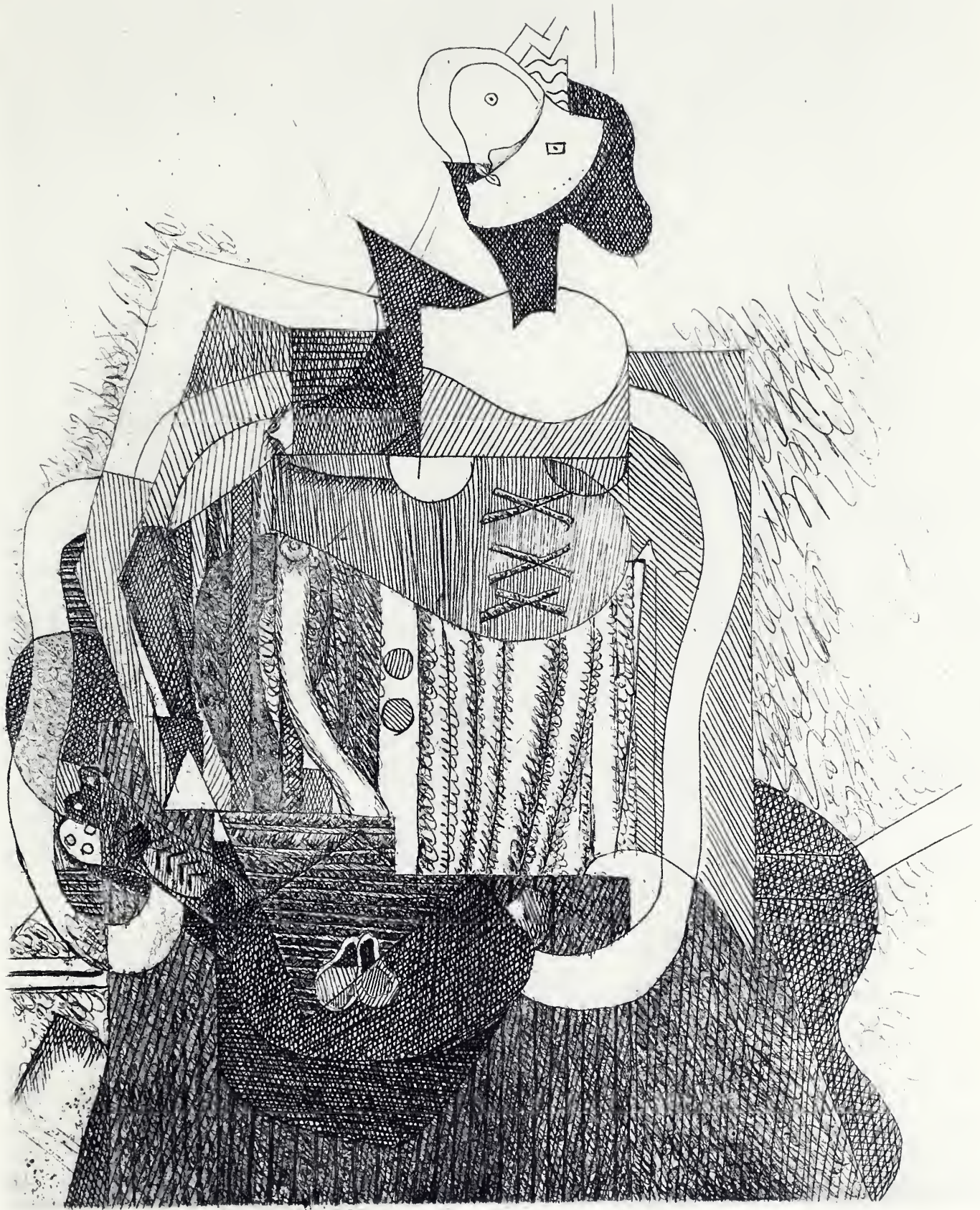




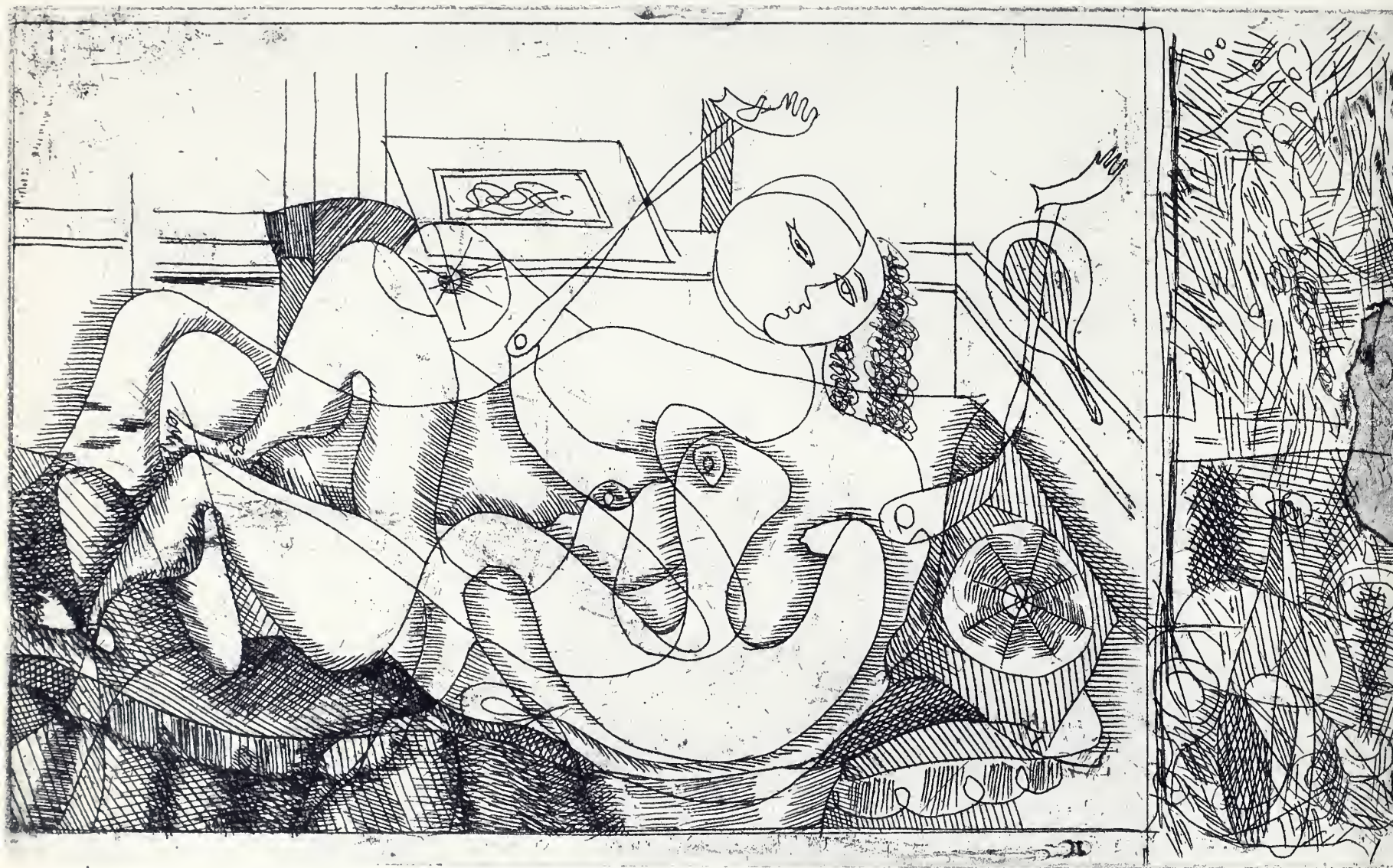
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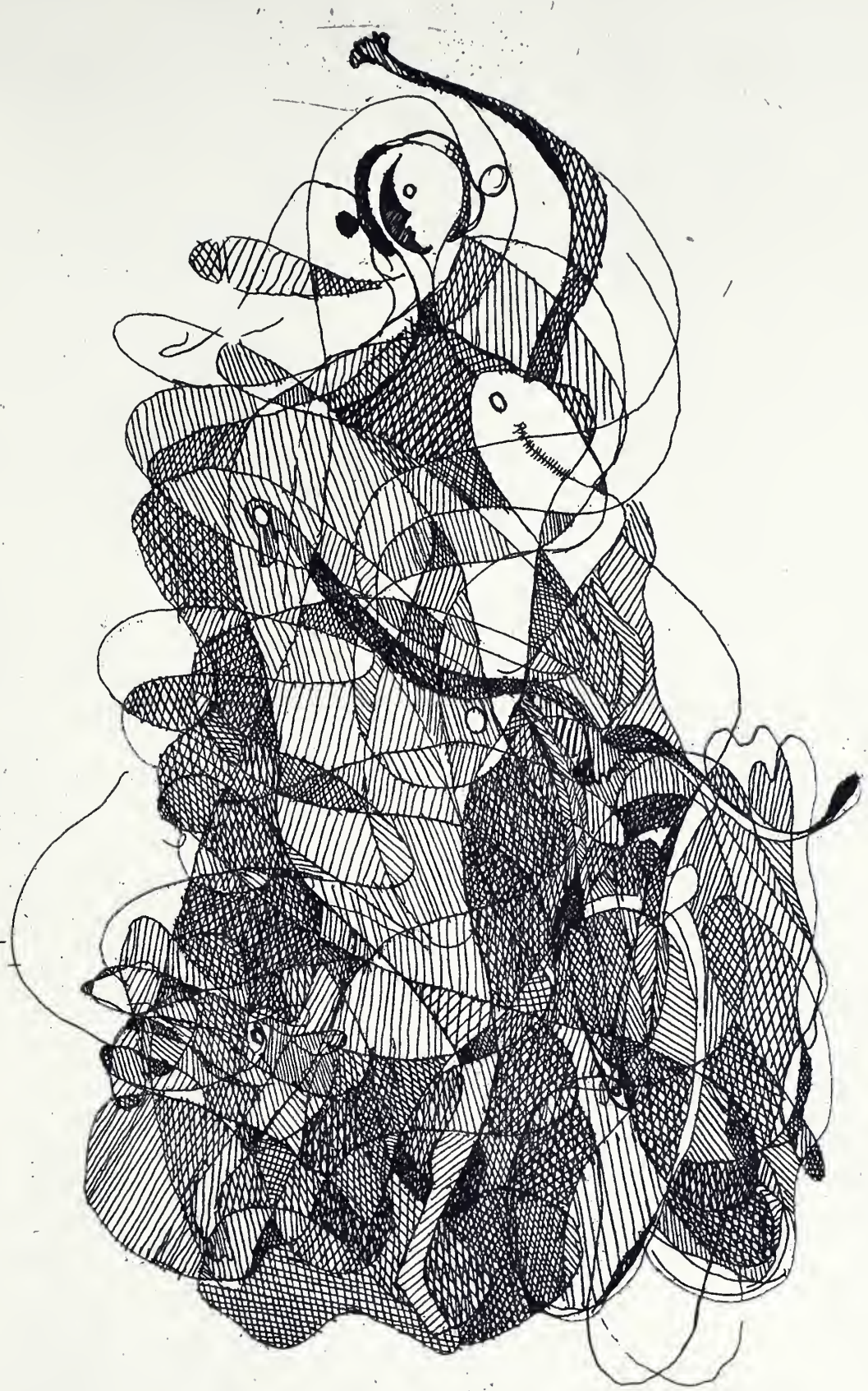


































4B





















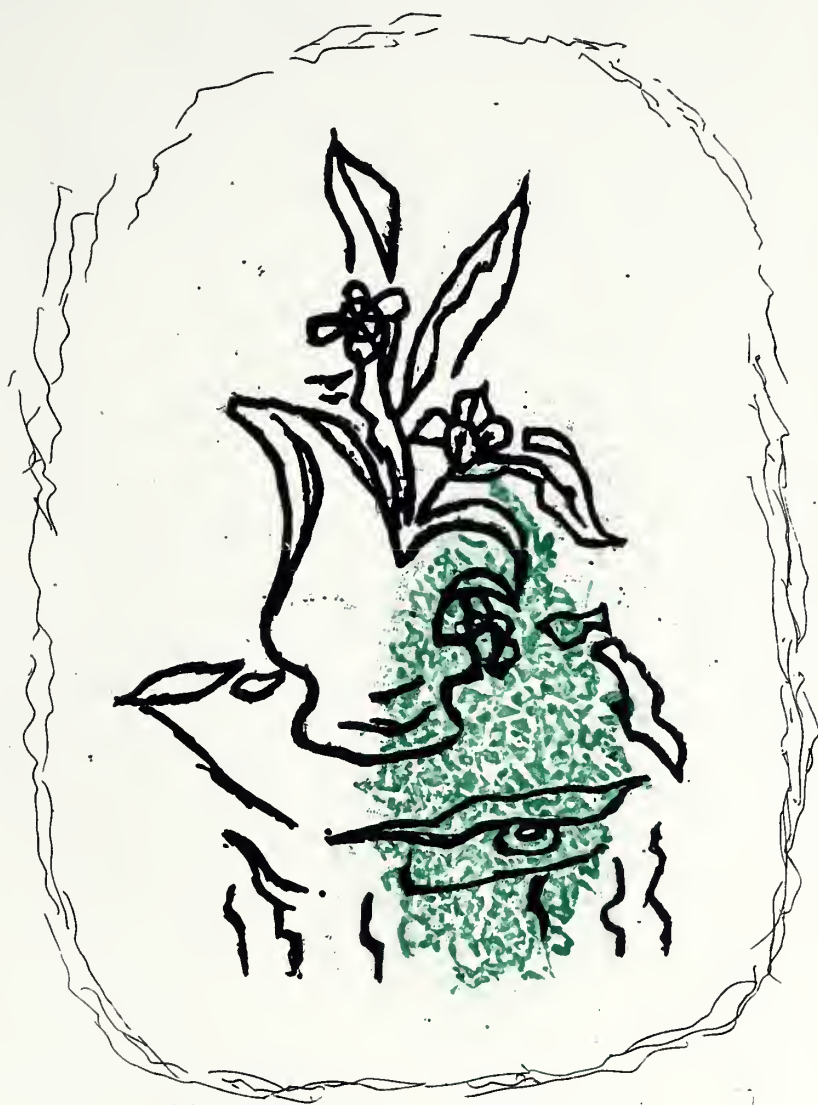
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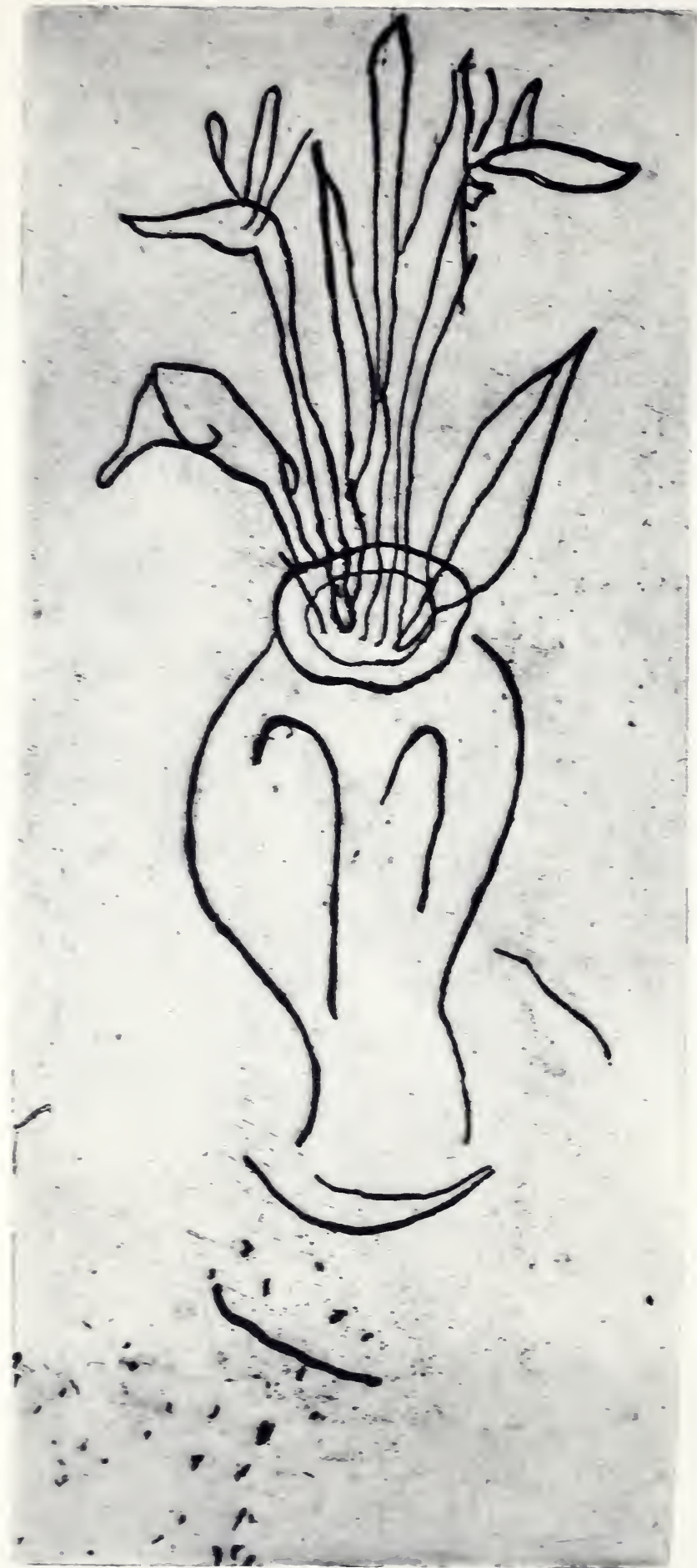
G. B. 1945















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G. Braque





























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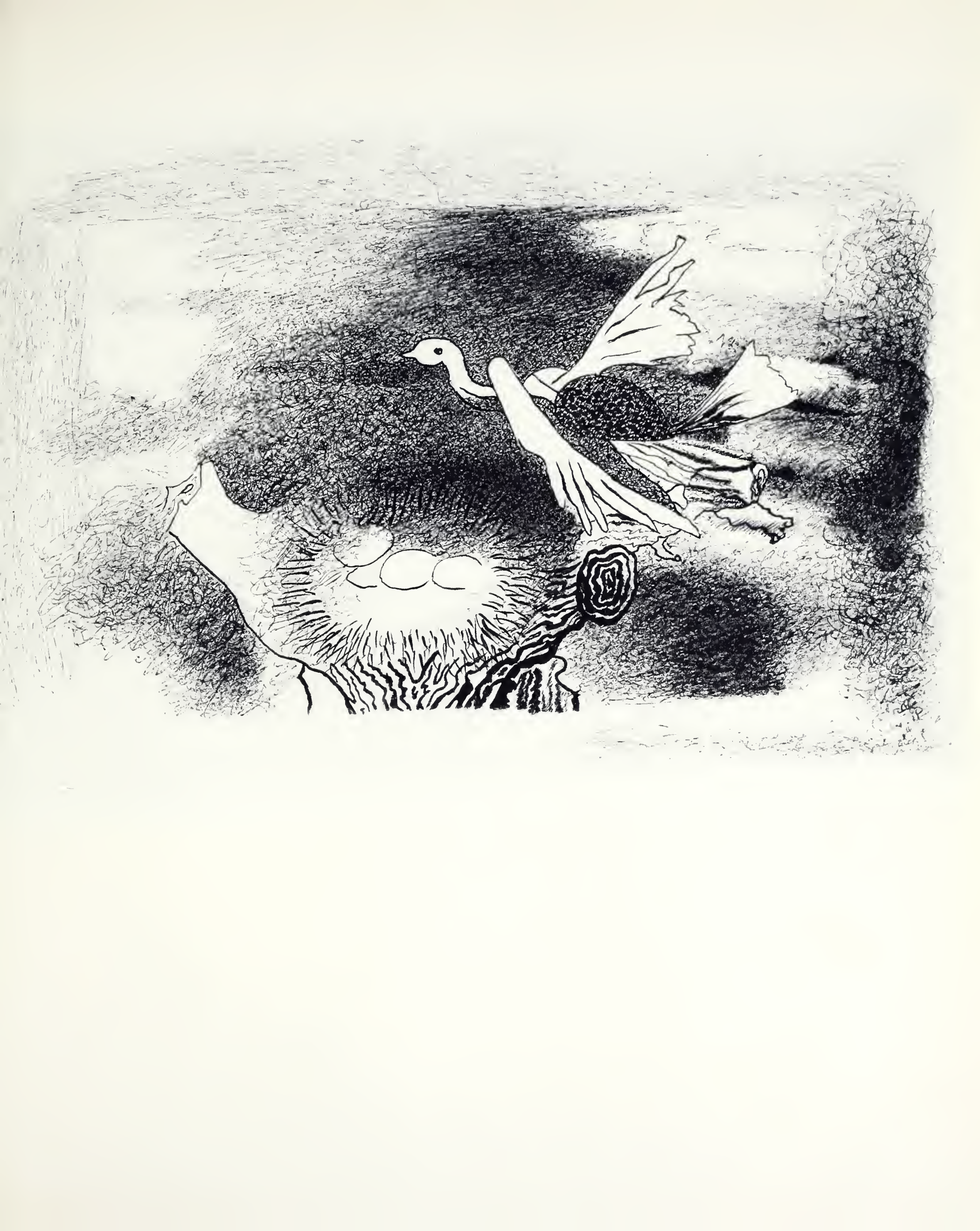












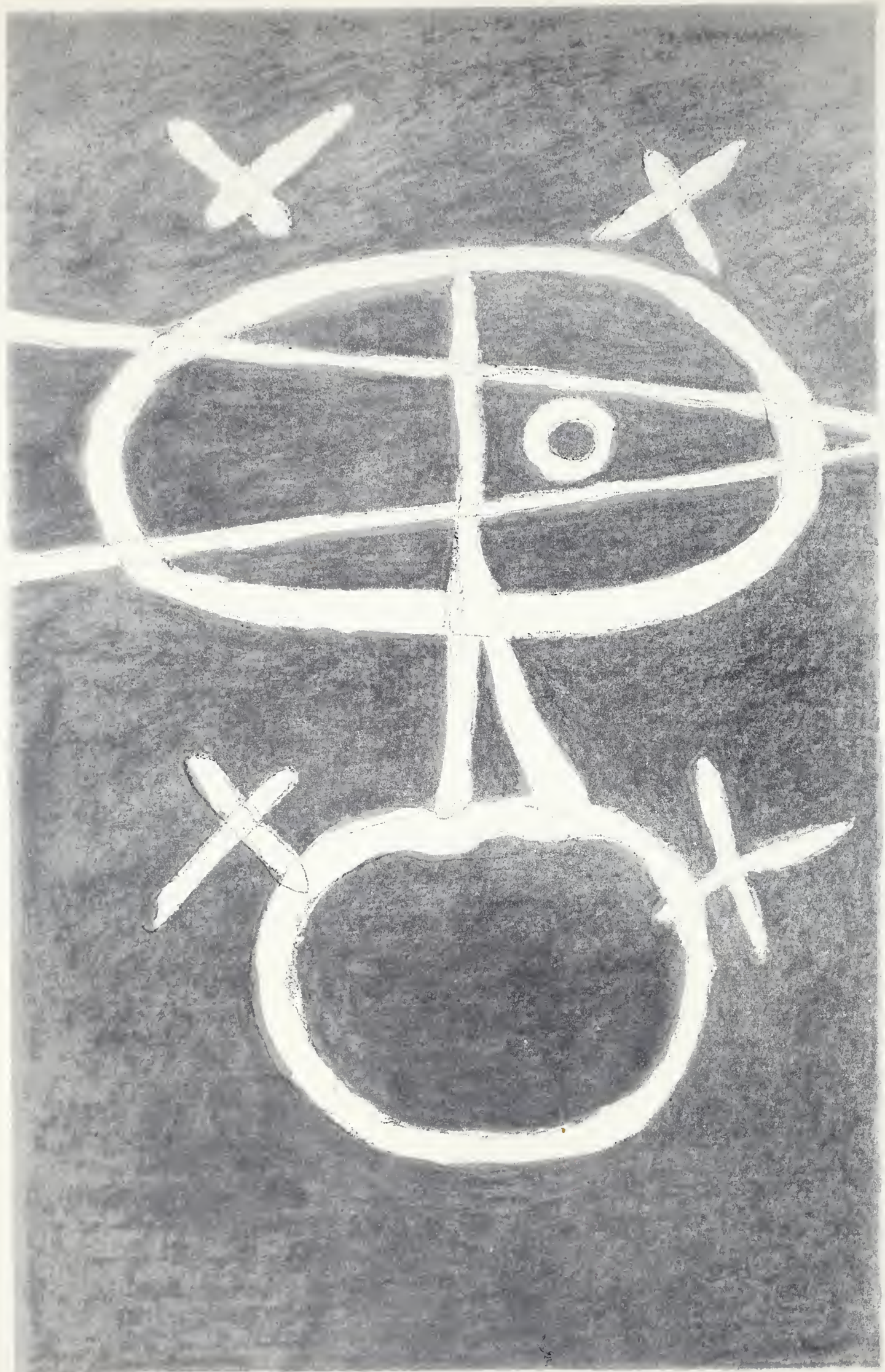




















# CATALOGUE OF BRAQUE'S GRAPHIC WORK

This catalogue is based upon *Georges Braque, Oeuvre graphique original*, published by Edwin Engelberts on the occasion of an exhibition of Braque's graphic works in the Print Division of the Museum of Art and History and in the Nicholas Rauch gallery, Geneva, in 1958. M. Engelberts has not only been so kind as to give us permission to make use of his catalogue, but also made numerous helpful suggestions. The publisher also owes special thanks to Madame Nicole Mangin of the Galerie Maeght, Paris, for her courteous assistance, and to P. A. Benoit, Alès (Gard) and Mr. A. Zwemmer, London, for the data they readily supplied. Unless otherwise stated, the graphic works are illustrated in the Catalogue, except for works reproduced earlier in the text and publications represented partially with characteristic illustrations only. The dimensions indicated first are those of the work itself and second those of the sheet of paper used; height precedes width. In the case of works contained in books or other publications, only the format of the publication is stated. "E" stands for Edwin Engelberts' *Georges Braque, Oeuvre Graphique original*; "BN" for the catalogue of the exhibition *Georges Braque, Oeuvre graphique* (Bibliothèque Nationale, Paris, 1960), and "M" for the catalogues that appear as supplements to the periodical *Derrière le Miroir* (Paris, Maeght Editeur).

## Single Sheets

- 1 Study of a Nude  
(Etude de Nu)  
1908 (dated after a pen drawing in the Douglas Cooper collection)  
Etching  
Several trial proofs of the same.  
Edition 1953: 25 copies on Auvergne,  
30 copies on Rives  
11 × 7<sup>5</sup>/<sub>8</sub>''; 22<sup>1</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 1, BN 1, M 1  
Reproduced on plate 1\*

- 2 Little Cubist Guitar  
(Petite guitare cubiste)  
1909  
Etching  
Several trial proofs of the same.  
Edition 1954: 25 copies on Chine  
5<sup>1</sup>/<sub>2</sub> × 7<sup>3</sup>/<sub>4</sub>''; 13<sup>3</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>2</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 2, BN 2, M 8  
Reproduced on plate 2\*

- 3 Paris 1910  
1910  
Etching  
Several trial proofs of the same.  
Edition 1953: 30 copies on tinted Arches  
7<sup>3</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>4</sub>''; 13<sup>3</sup>/<sub>4</sub> × 21<sup>7</sup>/<sub>8</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 3, BN 3, M 2  
Reproduced on plate 10

- 4 Job  
1911  
Etching  
Edition 1912: 100 copies on Arches  
5<sup>3</sup>/<sub>4</sub> × 7<sup>3</sup>/<sub>4</sub>''; 8<sup>1</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>2</sub>''  
Publisher Kahnweiler, printer Delatre  
E 4, BN 4  
Reproduced on plate 3\*

- 5 Fox  
1911  
Etching  
Edition 1912: 100 copies on Arches  
21<sup>1</sup>/<sub>4</sub> × 14<sup>5</sup>/<sub>8</sub>''; 25<sup>1</sup>/<sub>4</sub> × 19<sup>5</sup>/<sub>8</sub>''  
Publisher Kahnweiler, printer Delatre  
E 5, BN 5  
Reproduced on plate 4

- 6 Bass  
1911  
Etching  
Edition 1950: 50 copies on tinted Arches  
18 × 12<sup>7</sup>/<sub>8</sub>''; 25<sup>3</sup>/<sub>4</sub> × 19<sup>5</sup>/<sub>8</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 6, BN 6, M 3  
Reproduced on plate 8

- 7 Pale Ale  
1911  
Etching  
Edition 1954: 50 copies on tinted Arches  
18 × 12<sup>7</sup>/<sub>8</sub>''; 22<sup>1</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>2</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 7, BN 7, M 5  
Reproduced on plate 5

- 8 Still Life I 1911  
(Nature morte I 1911)  
1911  
Etching  
Edition 1950:  
50 copies on tinted Arches  
13<sup>3</sup>/<sub>4</sub> × 8<sup>5</sup>/<sub>8</sub>''; 22<sup>1</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 8, BN 8, M 7  
Reproduced on plate 9

- 9 Composition, or  
Still Life with Glasses  
(Composition, ou  
Nature morte aux verres)  
1912  
Etching  
Edition 1950: 50 copies on Arches  
13<sup>1</sup>/<sub>2</sub> × 8<sup>1</sup>/<sub>4</sub>''; 22 × 14<sup>3</sup>/<sub>4</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 9, BN 9, M 6  
Reproduced on plate 7

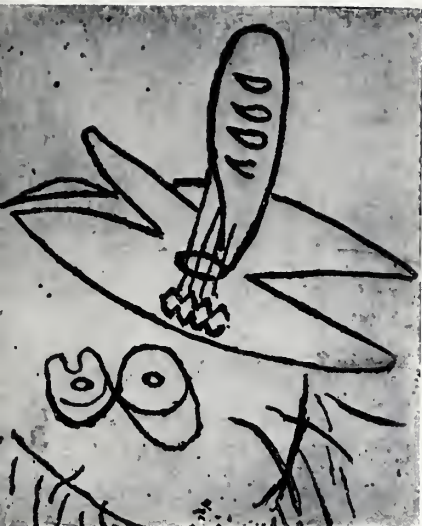
- 10 Cubist Still Life II  
(Nature morte II cubiste)  
1912  
Etching  
Edition 1953:  
50 copies on tinted Arches  
12<sup>7</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>4</sub>''; 19<sup>5</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>4</sub>''  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 10, BN 10, M 4  
Reproduced on plate 6

- 11 Still Life III, Glass and Fruits  
(Nature morte III, Verre et fruits)  
1921  
Color lithograph  
Edition 1922: 120 copies on Arches  
8 × 15<sup>5</sup>/<sub>8</sub>''; 13<sup>5</sup>/<sub>8</sub> × 22<sup>3</sup>/<sub>4</sub>''  
Publisher Kahnweiler, printer Charlot  
Plates destroyed  
E 11, BN 11  
Reproduced on plate 12

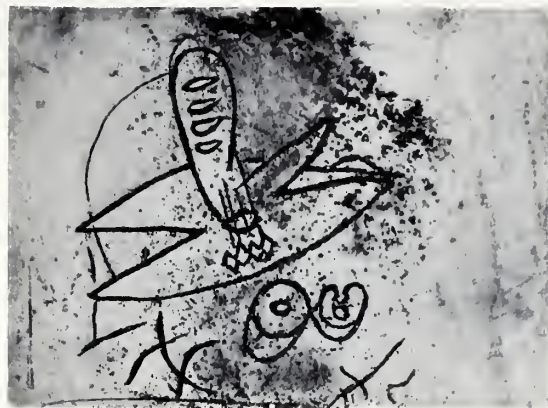
- 12 Still Life IV  
(Nature morte IV)  
1926  
Lithograph for cover of catalogue of  
Braque exhibition, Galerie Rosenberg  
Edition before insertion of text:  
20 copies  
6<sup>3</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>2</sub>''; 21<sup>7</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub>''  
Plate destroyed  
E 12, BN 13  
Reproduced on plate 13\*

- 13 Little Still Life I  
(Petite nature morte I)  
c. 1930  
Etching  
10 copies on Arches  
 $5\frac{1}{4} \times 4\frac{1}{4}$ ";  $13\frac{1}{2} \times 9\frac{1}{4}$ "  
BN 14
- 14 Little Still Life II  
(Petite nature morte II)  
c. 1930  
Etching  
10 copies on Arches  
 $5 \times 7$ ";  $9\frac{1}{4} \times 13\frac{1}{4}$ "  
BN 14
- 15 Athena  
(Athénée ou Athéna)  
1932  
Color lithograph  
75 copies on Arches  
 $14\frac{1}{2} \times 11\frac{3}{4}$ ";  $21\frac{7}{8} \times 14\frac{3}{4}$ "  
Printer Murlot  
Plates destroyed  
E 13, BN 15  
Reproduced on plate 26
- 16 Rider  
(Cavalier)  
1932  
Etching  
12 numbered copies and 9 artist's proofs  
on Hollande Van Gelder(?)  
 $10 \times 6\frac{3}{4}$ ";  $20\frac{1}{2} \times 14\frac{3}{4}$ "  
Publisher Vollard(?), printer Fort(?)  
E 14, BN 16
- 17 Seated Woman  
(Femme assise)  
1934  
Etching  
Edition 1953: 50 copies on Arches  
 $9\frac{3}{8} \times 7\frac{1}{4}$ ";  $17\frac{1}{2} \times 12\frac{1}{2}$ "  
Publisher Maeght, printer Visat  
Plate owned by artist  
E 15, BN 18, M 9  
Reproduced on plate 23\*
- 18 Reclining Nude  
(Nu allongé)  
1934  
Etching for the monograph by Carl  
Einstein, "Georges Braque" (cf. Publica-  
tions, III)  
Edition with notes on margin: 30 (?)  
copies on Rives  
 $7 \times 11\frac{7}{8}$ ";  $12 \times 19\frac{5}{8}$ "  
Publisher Chroniques du Jour  
E 16, BN 19  
Reproduced on plate 24
- 19 Phaeton, or Chariot I  
(Phaéton, ou Char I)  
1945  
Color lithograph  
75 copies on Arches  
 $12 \times 17$ ";  $16 \times 18\frac{3}{8}$ "  
Publisher Kahnweiler, printer Murlot  
Plates destroyed  
E 17, BN 12  
Reproduced on plate 36
- 20 Teapot and Apples  
(Théière et pommes)  
1946  
Color lithograph  
75 copies on Auvergne  
 $11\frac{1}{4} \times 25\frac{1}{4}$ ";  $19\frac{5}{8} \times 25\frac{1}{4}$ "  
Publisher Maeght, printer Murlot  
Plates destroyed  
E 18, BN 23, M 12
- 21 Helios I, on white background  
(Hélios I, sur fond blanc)  
1946  
Lithograph  
Several trial proofs on Arches  
 $10\frac{1}{2} \times 9\frac{1}{8}$ ";  $37\frac{1}{8} \times 15\frac{1}{2}$ "  
Published by artist, printer Murlot  
Plates destroyed  
E 19, BN 24  
Reproduced on plate 28\*
- 22 Helios II, blue on black background  
(Hélios II, bleu sur fond noir)  
1946  
Color lithograph  
22 copies on Arches  
 $12\frac{3}{8} \times 10\frac{1}{8}$ ";  $20\frac{3}{8} \times 14\frac{7}{8}$ "  
Published by artist, printer Murlot  
Plates destroyed  
E 20, BN 25
- 23 Helios III, blue on black  
rounded background  
(Hélios III, bleu sur fond noir arrondi)  
1946  
Color lithograph  
18 copies on Arches  
 $13\frac{7}{8} \times 11\frac{1}{2}$ ";  $20\frac{3}{4} \times 14\frac{7}{8}$ "  
Published by artist, printer Murlot  
Plates destroyed  
E 21, BN 26, M 23  
Reproduced on plate 27
- 24 Helios IV, red and black  
(Hélios IV, rouge et noir)  
1947  
Color lithograph  
For title page of first special edition of  
"Cahier de Georges Braque" (cf. Publi-  
cations, VII). Edition before insertion of  
text, with frames: 4 copies on Arches  
 $19\frac{5}{8} \times 14\frac{1}{2}$ ";  $19\frac{5}{8} \times 14\frac{1}{2}$ "  
Publisher Maeght, printer Murlot  
Plates destroyed  
E 22, BN 27
- 25 Swan  
(Cygne)  
1947  
Lithograph  
For page of "Cahier de Georges Braque"  
(cf. Publications, VII). Edition before  
insertion of text, with frame: 1 (?) artist's  
proof  
 $10\frac{1}{8} \times 9\frac{3}{8}$ ";  $16 \times 12\frac{1}{8}$ "  
Published by artist, printer Murlot  
Plate destroyed  
E 23, BN 27
- 26 Gray Teapot  
(Théière grise)  
1947  
Color lithograph  
75 copies on Arches  
 $14\frac{1}{8} \times 21\frac{1}{8}$ ";  $19\frac{5}{8} \times 25\frac{1}{8}$ "  
Several publishers, printer Murlot  
Plates destroyed  
E 24, BN 28, M 14
- 27 Teapot, on gray background  
(Théière sur fond gris)  
1947  
Color lithograph  
Edition 1950: 74 copies on Arches  
 $12\frac{7}{8} \times 19\frac{5}{8}$ ";  $12\frac{7}{8} \times 19\frac{5}{8}$ "  
Publisher Kahnweiler, printer Murlot  
Plates destroyed  
E 25, BN 29
- 28 Helios V, blue-violet  
(Hélios V, bleu-violet)  
1948  
Color lithograph  
75 copies on Arches  
 $20 \times 16\frac{1}{2}$ ";  $25\frac{3}{4} \times 19\frac{5}{8}$ "  
Publisher Kahnweiler, printer Murlot  
Plates destroyed  
E 26, BN 30  
Reproduced on plate 29
- 29 Helios VI, mauve—Hera  
(Hélios VI, mauve — Héra)  
1948  
Color lithograph  
75 copies on Arches  
 $18\frac{3}{8} \times 16$ ";  $25\frac{3}{4} \times 19\frac{5}{8}$ "  
Several publishers, printer Murlot  
Plates destroyed  
E 27, BN 31, M 25





3



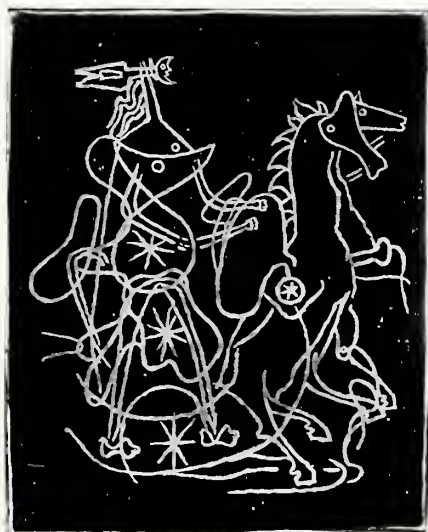
14



16



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29

7

- 30 Persephone  
(Perséphone)  
1948  
Color woodcut  
50 copies on Arches  
 $19\frac{3}{4} \times 9\frac{3}{8}$ '';  $22\frac{1}{4} \times 16\frac{1}{2}$ ''  
Publisher Kahnweiler,  
printer Fequet & Baudier  
E 28, BN 32  
Reproduced on plate 31
- 31 Teapot and Lemons  
(Théière et citrons)  
1949  
Color lithograph  
75 copies on Arches  
 $14 \times 17\frac{1}{4}$ '';  $19\frac{5}{8} \times 25\frac{1}{4}$ ''  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 29, BN 34, M 16  
Reproduced on plate 34
- 32 Theogony I  
(Théogonic I)  
1949  
Etching  
10 copies on Auvergne  
 $9\frac{3}{8} \times 11\frac{1}{4}$ '';  $17\frac{1}{2} \times 19$ ''  
Printer Signovert on press of  
Georges Braque  
Plate owned by artist  
E 30, BN 35, M 10  
Reproduced on plate 32
- 33 Theogony II  
(Théogonie II)  
1949  
Etching  
20 copies on Auvergne  
 $9\frac{3}{8} \times 11\frac{1}{2}$ '';  $17\frac{1}{2} \times 19$ ''  
Printer Signovert on press of  
Georges Braque  
Plate owned by artist  
E 31, BN 36, M 11  
Reproduced on plate 33
- 34 Bird I  
(Oiseau I)  
1950  
Etching  
5 copies on Chine, 20 copies on Chiffon  
 $5 \times 7\frac{1}{2}$ '';  $8 \times 10\frac{1}{2}$ ''  
Printer Signovert on press of  
Georges Braque  
Plate owned by artist  
E 32, BN 40
- 35 Bird II (like Bird I, but with background)  
(Oiseau II)  
1950  
Etching  
5 copies on Chine, 20 copies on Chiffon  
 $5 \times 7\frac{1}{2}$ '';  $8 \times 10\frac{1}{2}$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 33, BN 41, M 26
- 36 Bird III  
(Oiseau III)  
1950  
Etching  
10 copies on Japon ( $7\frac{3}{4} \times 10\frac{1}{8}$ '' )  
20 copies on Japon ( $8\frac{5}{8} \times 10\frac{1}{2}$ '' )  
 $5 \times 7\frac{1}{2}$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 34, BN 42, M 28
- 37 Vase  
1950  
Etching  
10 copies on Chine ( $15\frac{3}{8} \times 9\frac{3}{8}$ '' )  
10 copies on Japon impérial  
( $19\frac{5}{8} \times 12\frac{1}{2}$ '' )  
10 copies on Chiffon ( $14\frac{3}{8} \times 7\frac{3}{4}$ '' )  
 $9\frac{3}{8} \times 4\frac{1}{8}$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 35, BN 43, M 19  
Reproduced on plate 40\*
- 38 Large Head  
(Grande tête)  
1950  
Etching  
30 copies on Auvergne  
 $14\frac{1}{8} \times 11\frac{1}{2}$ '';  $26 \times 20\frac{1}{4}$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 36, BN 44, M 13  
Reproduced on plate 49
- 39 Head I  
(Tête I)  
1950  
Etching  
4 copies on Chine, 6 copies on Japon, 20  
copies on Japon impérial  
 $5\frac{7}{8} \times 5$ '';  $9\frac{3}{8} \times 11$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 37, BN 46, M 20
- 40 Green Head  
(Tête verte)  
1950  
Color etching  
30 copies on Arches  
 $12\frac{7}{8} \times 8\frac{1}{4}$ '';  $19\frac{5}{8} \times 12\frac{1}{2}$ ''
- Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 38, BN 47, M 17  
Reproduced on plate 48
- 41 Basket of Flowers  
(La corbeille de fleurs)  
1951  
Etching  
10 copies on Arches with varnish  
( $10\frac{1}{2} \times 14\frac{7}{8}$ '' )  
20 copies on Arches ( $12\frac{1}{2} \times 19\frac{5}{8}$ '' )  
 $6 \times 11$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 39, BN 49  
Reproduced on plate 38
- 42 Green Bouquet  
(Bouquet vert)  
1951  
Color etching  
10 copies on Japon impérial ( $15\frac{1}{4} \times 9\frac{3}{8}$ '' )  
20 copies on Japon ( $16 \times 12\frac{1}{2}$ '' )  
 $7\frac{1}{4} \times 4\frac{1}{2}$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plates owned by artist  
E 40, BN 50, M 18  
Reproduced on plate 39\*
- 43 Flowers  
(Fleurs)  
1951  
Etching  
10 copies on Arches ( $16\frac{3}{8} \times 12\frac{1}{2}$ '' ),  
10 copies on varnished Japon  
( $16\frac{3}{8} \times 12\frac{1}{2}$ '' ), 20 copies on varnished  
Arches ( $19\frac{5}{8} \times 12\frac{1}{2}$ '' )  
 $10\frac{1}{8} \times 7\frac{1}{2}$ ''  
Publisher Maeght, printer Signovert on  
press of Georges Braque  
Plate owned by artist  
E 41, BN 51, M 35
- 44 Head of a Girl  
(Tête de jeune fille)  
1951  
Color lithograph  
39 copies on Auvergne, varnished by artist  
 $11\frac{1}{8} \times 9$ '';  $12\frac{1}{2} \times 9\frac{3}{4}$ ''  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 42, BN 52, M 15  
Reproduced on plate 46\*
- 45 Greek Head  
(Tête grecque)  
1951  
Etching



10 copies on Japon ( $15\frac{5}{8} \times 18\frac{3}{4}$ "")

20 copies on Arches ( $16\frac{3}{8} \times 19\frac{5}{8}$ "")

$6\frac{7}{8} \times 8\frac{3}{4}$ "

Publisher Maeght, printer Signovert on  
press of Georges Braque

Plate owned by artist

E 43, BN 53, M 24

Reproduced on platé 43\*

- 46 Blue Bird, or Bird IV  
(Oiseau bleu, ou Oiseau IV)

1952

Color etching

8 copies on Auvergne

$5\frac{1}{2} \times 7\frac{5}{8}$ "";  $9\frac{3}{8} \times 13\frac{1}{4}$ "

Publisher Maeght, printer Signovert on  
press of Georges Braque

Plates owned by artist

E 44, BN 54, M 29

- 47 Chestnut-colored Bird I, or Bird V  
(Oiseau marron I, ou Oiseau V)

1952

Color etching

9 copies on Auvergne

$5\frac{1}{2} \times 7\frac{5}{8}$ "";  $7\frac{1}{2} \times 11\frac{3}{8}$ "

Publisher Maeght, printer Signovert on  
press of Georges Braque

Plates owned by artist

E 45, BN 55, M 30

- 48 Chestnut-colored Bird II, or Bird VI  
(Oiseau marron II, or Oiseau VI)

1952

Color etching

15 copies on Auvergne

$5\frac{1}{2} \times 7\frac{5}{8}$ "";  $5\frac{1}{2} \times 7\frac{5}{8}$ "

Publisher Maeght, printer Signovert on  
press of Georges Braque

Plates owned by artist

E 46, BN 56, M 31

- 49 Head II  
(Tête II)

1952

Color etching

13 copies on Japon

$7\frac{3}{4} \times 10\frac{1}{4}$ "";  $14\frac{3}{8} \times 17\frac{1}{2}$ "

Publisher Maeght, printer Signovert on  
press of Georges Braque

Plates owned by artist

E 47, BN 57, M 22

- 50 Hunt  
(La chasse)

1952

Color etching

30 copies on Auvergne

$6\frac{1}{4} \times 10\frac{3}{8}$ "";  $11\frac{1}{4} \times 15\frac{1}{8}$ "

Publisher Maeght, printer Signovert on  
press of Georges Braque

Plates owned by artist

E 48, BN 58, M 41



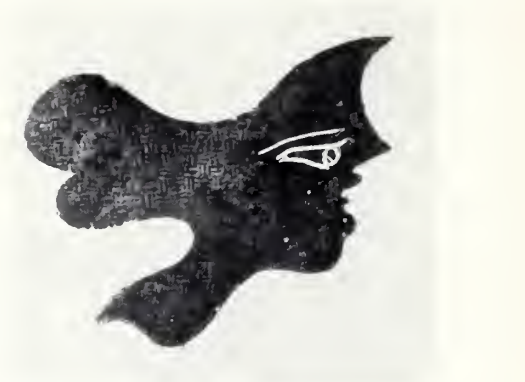
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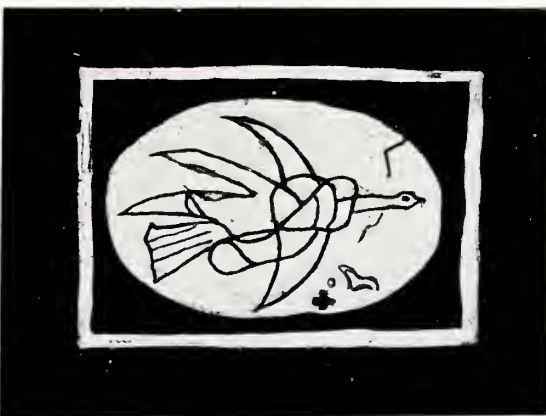
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43



39



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49



50

- 51 Leaves, Color, Light  
(Feuilles, couleur, lumière)  
1953  
Color lithograph  
75 copies on Arches  
 $38 \times 23 \frac{1}{2}''$ ;  $38 \times 23 \frac{1}{2}''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 49, BN 59, M 55  
Reproduced on plate 41
- 52 Profile with Palette  
(Profil à la palette)  
1953  
Color lithograph  
75 copies on Arches  
 $12 \frac{7}{8} \times 20 \frac{1}{8}''$ ;  $20 \frac{1}{4} \times 27 \frac{5}{8}''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 50, BN 60, M 36
- 53 Apples  
(Les pommes)  
1953  
Lithograph  
95 copies on Chine (mounted on Arches)  
 $12 \frac{1}{2} \times 19 \frac{5}{8}''$ ;  $19 \frac{5}{8} \times 25 \frac{3}{8}''$   
Publisher Maeght, printer Mourlot  
Plate destroyed  
E 51, BN 61, M 46
- 54 Oysters  
(Les huîtres)  
1953  
Lithograph  
95 copies on Chine (mounted on Arches)  
 $12 \frac{3}{4} \times 20''$ ;  $19 \frac{5}{8} \times 25 \frac{3}{8}''$   
Publisher Maeght, printer Mourlot  
Plate destroyed  
E 52, BN 62, M 48  
Reproduced on plate 50
- 55 Guitar  
(La guitare)  
1953  
Lithograph  
95 copies on Arches  
 $23 \frac{5}{8} \times 29 \frac{7}{8}''$ ;  $23 \frac{5}{8} \times 29 \frac{7}{8}''$   
Publisher Maeght, printer Mourlot  
Plate destroyed  
E 53, BN 63, M 49
- 56 Chariot II  
(La char II)  
1953  
Color lithograph  
75 copies on Arches  
 $19 \frac{5}{8} \times 25 \frac{3}{8}''$ ;  $19 \frac{5}{8} \times 25 \frac{3}{8}''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 54, BN 64, M 50  
Reproduced on plate 37
- 57 Varnished Bird, or Bird VII  
(Oiseau verni, ou Oiseau VII)  
1954  
Color lithograph  
75 copies on Arches,  
varnished by artist  
 $8 \frac{5}{8} \times 12 \frac{1}{2}''$ ;  $15 \frac{5}{8} \times 19 \frac{5}{8}''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 55, BN 65, M 27
- 58 Apples, on black background  
(Pommes sur fond noir)  
1954  
Lithograph  
75 copies on Arches  
 $13 \frac{7}{8} \times 20''$ ;  $22 \frac{1}{8} \times 29 \frac{7}{8}''$   
Publisher Maeght, printer Mourlot  
Plate destroyed  
E 56, BN 66, M 34  
Reproduced on plate 51
- 59 Sign  
(Le signe)  
1954  
Lithograph  
Four sets in gold, patinated gold, yellow,  
and ocher; 30 copies on Arches per set  
 $11 \frac{7}{8} \times 7 \frac{5}{8}''$ ;  $19 \frac{5}{8} \times 14 \frac{7}{8}''$   
Publisher Maeght, printer Mourlot  
E 57, BN 67, M 37-40  
Reproduced on plate 62
- 60 Theogony III  
(Théogonie III)  
1954  
Color lithograph  
75 copies on Auvergne  
 $20 \frac{3}{4} \times 11 \frac{1}{4}''$ ;  $21 \frac{7}{8} \times 18''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 58, BN 68, M 42
- 61 Theogony IV  
(Théogonie IV)  
1954  
Color lithograph  
25 copies on Auvergne  
 $16 \frac{3}{4} \times 11 \frac{1}{4}''$ ;  $21 \frac{7}{8} \times 18''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 59, BN 69, M 44
- 62 Jockey  
(Le jockey)  
1954  
Color lithograph  
75 copies on Rives  
 $5 \frac{3}{4} \times 11 \frac{1}{4}''$ ;  $12 \frac{7}{8} \times 19 \frac{5}{8}''$   
Publisher Maeght, printer Visat  
Plates owned by artist  
E 60, BN 70, M 45
- 63 Varnished Chariot, or Chariot III  
(Char verni, ou Char III)  
1955  
Color lithograph  
75 copies on Arches, varnished by artist  
 $12 \frac{1}{2} \times 16 \frac{1}{2}''$ ;  $19 \frac{5}{8} \times 25 \frac{3}{8}''$   
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 61, BN 71, M 51
- 64 Ivy  
(Le lierre)  
1955  
Color etching  
75 copies on Auvergne  
 $14 \frac{1}{2} \times 13 \frac{3}{8}''$ ;  $21 \frac{7}{8} \times 17 \frac{1}{2}''$   
Publisher Maeght, printer Visat  
Plates owned by artist  
E 62, BN 72, M 52  
Reproduced on plate 53
- 65 Black Bird on blue background,  
or Bird VIII  
(Oiseau noir sur fond bleu, ou Oiseau VIII)  
1955  
Color etching  
75 copies on Rives  
 $5 \frac{3}{4} \times 8 \frac{5}{8}''$ ;  $11 \times 14 \frac{7}{8}''$   
Publisher Maeght, printer Lacourrière  
Plates owned by artist  
E 63, BN 73, M 32
- 66 Nest, or Bird IX  
(Le nid, ou Oiseau IX)  
1955  
Etching  
25 copies on Japon impérial, 30 copies on  
Auvergne  
 $8 \frac{3}{4} \times 13 \frac{1}{4}''$ ;  $14 \frac{1}{2} \times 20''$   
Publisher Maeght, printer Visat  
Plate owned by artist  
E 64, BN 74, M 47  
Reproduced on plate 59
- 67 Two Birds, or Bird X  
(Les deux oiseaux, ou Oiseau X)  
1956  
Color etching  
50 copies on Arches  
 $6 \frac{3}{8} \times 10 \frac{3}{4}''$ ;  $12 \frac{7}{8} \times 16 \frac{3}{4}''$   
Publisher Maeght, printer Crommelynck  
and Dutrou  
Plates owned by artist  
E 65, BN 79, M 53  
Reproduced on plate 54
- 68 Black Foliage  
(Feuillage noir)  
1956  
Etching  
50 copies on Japon  
 $17 \frac{1}{4} \times 14 \frac{3}{4}''$ ;  $24 \frac{1}{4} \times 20''$   
E 66, BN 80, M 54





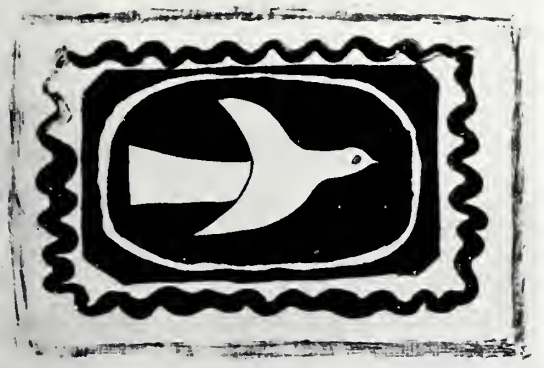
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53



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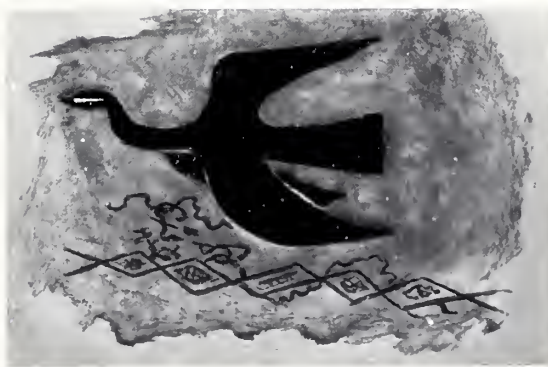
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62



63



65



68

71

- 69 Bird Crossing a Cloud, or Bird XI  
(L'oiseau traversant le nuage,  
ou Oiseau XI)  
1957  
Color lithograph  
75 copies on Arches  
16 × 27"; 21 1/8 × 29 3/4"  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 67, BN 84, M 55  
Reproduced on plate 55
- 70 Night Flight, or Bird XII  
(Vol de nuit, ou Oiseau XII)  
1957  
Color lithograph  
75 copies on Arches  
15 × 26 3/4"; 21 1/8 × 29 3/4"  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 68, BN 85, M 56  
Reproduced on plate XX/XXI
- 71 Apples and Leaves  
(Pommes et feuilles)  
1958  
Color lithograph  
30 copies on Arches, 4 copies on Japon  
nacré, and 75 copies for a still unpublished  
book of lithographs by several artists  
12 × 17 1/2"; 19 5/8 × 25 3/8"  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 69, BN 92
- 72 Fire Bird, or Bird XIII  
(L'oiseau de feu, ou Oiseau XIII)  
1958  
Color etching  
75 copies on Rives  
14 1/2 × 13 3/4"; 25 3/8 × 22 3/4"  
Publisher Maeght, printer Crommelynck  
and Dutrou  
Plates owned by artist  
E 70, BN 73, M 62
- 73 White Chariot, or Chariot IV  
(Char blanc, ou Char IV)  
1958  
Etching  
75 copies on Rives  
9 3/8 × 11 1/4"; 18 3/4 × 21 7/8"  
Publisher Maeght, printer Crommelynck  
and Dutrou  
Plate owned by artist  
E 71, BN 88, M 58  
Reproduced on plate 56
- 74 Black Chariot, or Chariot V  
(Char noir, ou Char V)  
1958
- Color etching  
75 copies on Rives  
9 3/8 × 11 1/4"; 18 3/4 × 21 7/8"  
Publisher Maeght, printer Crommelynck  
and Dutrou  
Plates owned by artist  
E 72, BN 89, M 60  
Reproduced on plate 57
- 75 Bird on carmine background, or Bird XIV  
(Oiseau sur fond carmin, ou Oiseau XIV)  
1958  
Color etching  
75 copies on Rives  
12 3/4 × 16 3/4"; 19 1/2 × 23 3/8"  
Publisher Maeght, printer Crommelynck  
and Dutrou  
Plates owned by artist  
E 73, BN 90, M 57
- 76 Urania I  
(Uranie I)  
1958  
Etching  
50 copies on Rives  
7 1/8 × 10 3/4"; 12 7/8 × 19 3/4"  
Publisher Maeght, printer Crommelynck  
and Dutrou  
Plates owned by artist  
BN 94, M 67
- 77 Urania II  
(Uranie II)  
1958  
Etching (center) and color lithograph  
(ground and frame)  
75 copies on Rives, 13 copies on  
Japon nacré  
9 × 12 1/2"; 19 5/8 × 23 3/8"  
Publisher Maeght,  
printers Mourlot (lithograph),  
Crommelynck and Dutrou (etching)  
Lithographic plates destroyed, etching  
plate owned by artist  
E 74, BN 95, M 68  
Reproduced on plate 61
- 78 In the Sky, or Bird XV  
(Dans le ciel, ou Oiseau XV)  
1958  
Color lithograph  
75 copies on Arches  
9 3/8 × 12 1/2"; 14 3/8 × 21 7/8"  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 75, BN 96, M 66
- 79 Sunset, or Bird XVI  
(Au couchant, ou Oiseau XVI)  
1958  
Color lithograph
- 75 copies on Arches  
19 × 25 1/2"; 19 × 25 1/2"  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E 76, BN 97, M 61
- 80 Bird of the Woods, or Bird XVII  
(Oiseau des forêts, ou Oiseau XVII)  
1958  
Color lithograph  
75 copies on Arches  
14 × 17 1/2"; 19 1/4 × 21 1/8"  
Published by artist, printer Mourlot  
Plates destroyed  
E 77, BN 91
- 81 Amaryllis  
(Les Amaryllis)  
1958  
Color etching  
75 copies on Rives  
21 1/8 × 18"; 29 7/8 × 21 7/8"  
Publisher Maeght, printer Crommelynck  
and Dutrou  
BN 104, M 59  
Reproduced on plate 64
- 82 Star and Bird I, on white background  
(Astre et Oiseau I, sur fond blanc)  
1958  
Color lithograph  
75 copies on Arches  
Publisher Maeght, printer Mourlot  
BN 99, M 63
- 83 Star and Bird II, on gray ground  
(Astre et Oiseau II, sur fond gris)  
1958  
Color lithograph  
75 copies on Arches  
Publisher Maeght, printer Mourlot  
BN 100, M 64
- 84 Violet Head  
(Tête violette)  
1958  
Lithograph (cf. Publications, XXVII)  
75 copies on Arches  
7 × 10 1/4"; 14 3/4" × 12 1/8"  
Publisher Adrien Maeght, printer  
Mourlot  
BN 108
- 85 Resurrection of the Bird  
(Résurrection de l'oiseau)  
1959  
Color lithograph  
16 × 12 1/8"; 21 1/4 × 16 1/2"  
Publisher Maeght, printer Mourlot  
M 65  
Reproduced on plate VII





71



72



75



76



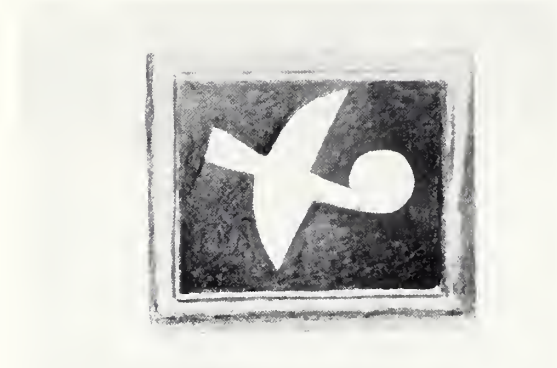
78



79



80



82



83



84

- 86 Thalassa I  
1959  
Colored etching  
60 copies on Auvergne  
 $4\frac{1}{8} \times 10\frac{3}{8}$ '';  $14\frac{1}{2} \times 18\frac{1}{2}$ ''  
Publisher Maeght, printer Crommelynck and Dutrou  
BN 105, M 69
- 87 Thalassa II  
1959  
Colored etching  
60 copies on Auvergne  
 $4\frac{1}{8} \times 10\frac{3}{8}$ '';  $14\frac{1}{2} \times 18\frac{1}{2}$ ''  
Publisher Maeght, printer Crommelynck and Dutrou  
BN 106, M 70
- 88 Greek Head, on brown background  
(Tête grecque sur fond brun)  
1959  
Colored etching  
75 copies on Auvergne  
 $10\frac{3}{8} \times 14\frac{1}{4}$ '';  $15\frac{3}{4} \times 22\frac{1}{4}$ ''  
Publisher Maeght, printer Crommelynck and Dutrou  
BN 107, M 71  
Reproduced on plate 60
- 89 The Bird and Its Shadow  
(L'oiseau et son ombre)  
1959  
Color lithograph  
75 copies on Rives  
 $23 \times 32\frac{3}{4}$ '';  $25\frac{1}{8} \times 35\frac{5}{8}$ ''  
Publisher Maeght, printer Mourlot  
BN 98, M 72
- 90 Mauve Bird  
(Oiseau mauve)  
1960  
Color lithograph  
30 copies on Rives  
 $4\frac{1}{2} \times 6\frac{3}{4}$ '';  $11\frac{1}{4} \times 14\frac{7}{8}$ ''  
Publisher and printer Maeght  
BN 111, M 73
- 91 Blue Bird, or Flight  
(Oiseau bleu, ou L'envol)  
1960  
Color lithograph  
75 copies on Arches  
 $20 \times 25\frac{3}{8}$ '';  $20 \times 25\frac{3}{8}$ ''  
Publisher and printer Maeght  
BN 112, M 77
- 92 Gélinothe  
1960  
Color lithograph  
75 copies on Arches
- 83  $8\frac{3}{4} \times 13\frac{3}{4}$ '';  $18\frac{3}{4} \times 25\frac{3}{8}$ ''  
Publisher Maeght,  
printer Mourlot  
M 74
- 93 Plow  
(La charrue)  
1960  
Color lithograph  
150 copies on Japon nacré  
 $11\frac{7}{8} \times 18\frac{3}{4}$ '';  $15\frac{5}{8} \times 24\frac{3}{4}$ ''  
Publisher and printer Maeght  
BN 113, M 75  
Reproduced on plate 52
- 94 Greek Profile  
(Profil grec)  
1960  
Color lithograph  
150 copies on Arches  
 $13 \times 9\frac{1}{2}$ '';  $22\frac{3}{4} \times 18\frac{3}{8}$ ''  
Publisher and printer Maeght  
M 76
- 95 Blue and Yellow Bird  
(Oiseau bleu et jaune)  
1960  
Color lithograph  
75 copies on Rives and 30 copies on Japon nacré  
 $12\frac{7}{8} \times 19\frac{3}{4}$ '';  $21\frac{1}{2} \times 29\frac{3}{8}$ ''  
Publisher and printer Maeght  
M 78
- 96 Brown Bird  
(Oiseau bistre)  
1961  
Color lithograph  
75 copies on Rives  
 $10 \times 7\frac{3}{4}$ '';  $16 \times 12\frac{1}{8}$ ''  
Publisher and printer Maeght  
M 79
- 97 Swan, on mauve background  
(Le cygne, sur fond mauve)  
1961  
Color lithograph  
100 copies on Arches  
 $8\frac{1}{2} \times 10\frac{1}{8}$ '';  $14\frac{1}{4} \times 21\frac{7}{8}$ ''  
Publisher and printer Maeght  
Not reproduced
- 98 Swan, on blue-green background  
(Le cygne, sur fond bleu-vert)  
1961  
Color lithograph  
100 copies on Arches  
 $10\frac{1}{8} \times 13\frac{1}{2}$ '';  $18\frac{3}{4} \times 25\frac{5}{8}$ ''  
Publisher and printer Maeght  
Not reproduced
- 99 Three Gray Birds on yellow background  
(Trois oiseaux gris sur fond jaune)  
1961  
Color lithograph  
75 copies  
 $28\frac{7}{8} \times 22\frac{1}{4}$ '';  $28\frac{7}{8} \times 22\frac{1}{4}$ ''  
Publisher and printer Maeght  
Not reproduced
- 100 Yellow Bird  
(Oiseau jaune)  
In preparation  
Colored etching  
50 or 75 copies on Rives  
 $13\frac{1}{4} \times 23$ '';  $20\frac{1}{2} \times 29\frac{3}{8}$ ''  
Publisher Maeght  
Not reproduced
- 101 White Bird  
(Oiseau blanc)  
In preparation  
Etching  
50 or 75 copies on Rives  
 $13\frac{1}{4} \times 23$ '';  $20\frac{1}{2} \times 29\frac{3}{8}$ ''  
Publisher Maeght  
Not reproduced





86



87



89



90



91



92



94



95

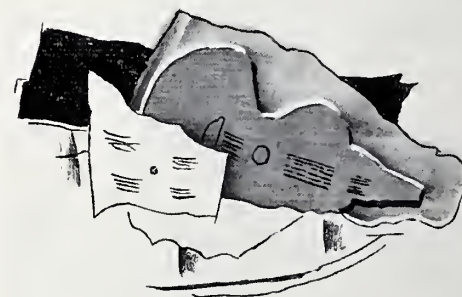


96

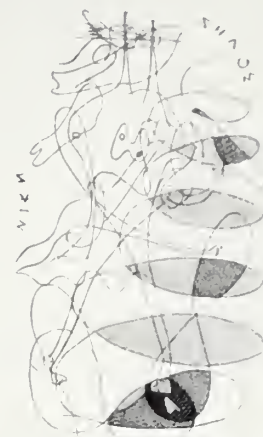
75

## Publications

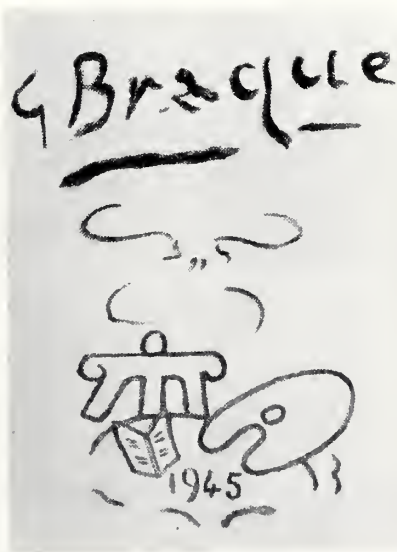
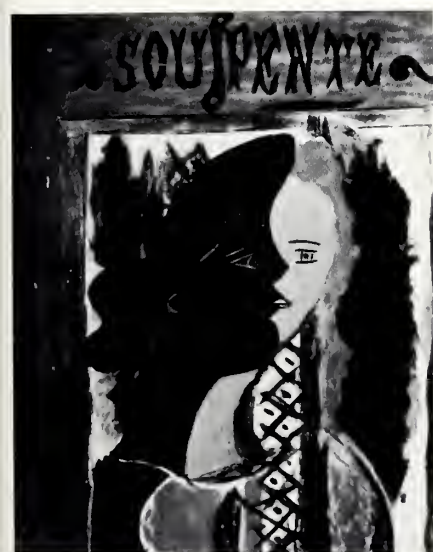
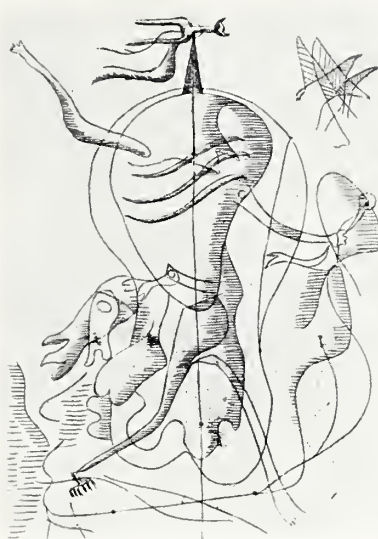
- I Eric Satie  
Le Piège de Méduse, Comédie lyrique en un acte  
1921  
3 color woodcuts  
10 copies on Japon impérial (1-10), 90 copies on Hollande Van Gelder (11-100), 12 copies hors commerce (1-X, 0, and 00)  
12  $\frac{3}{4}$   $\times$  8  $\frac{5}{8}$ ''  
Publisher Galerie Simon, Paris; printer Imprimerie Birault, Paris  
E I, BN 12
- II Hesiod  
Théogonie  
1932  
16 etchings with notes on margins  
50 sets on Hollande Van Gelder, each containing 10 pages numbered and signed. In three sets, the last six pages are also signed, but not numbered. Not circulated by dealers until a later date (cf. XIV)  
17  $\frac{7}{8}$   $\times$  8  $\frac{5}{8}$ ''  
Publisher Volland, Paris;  
printer Galanis  
E II, BN 17  
Reproduced on plates 14\*-22\*
- III Carl Einstein  
Georges Braque  
1934  
2 etchings  
50 copies with both etchings and an additional color plate (1-50), 200 copies with one etching (51-250), 705 copies (not numbered), 7  $\times$  9  $\frac{1}{2}$ '' (Reclining Nude, without notes on margin; with notes, cf. Single Sheets 18), 9  $\frac{3}{8}$   $\times$  6  $\frac{3}{4}$ '' (Dance — La danse)  
11  $\times$  8  $\frac{3}{4}$ ''  
Publishers Chroniques du Jour, Paris;  
A. Zwemmer, London;  
E. Weyhe, New York  
E III, BN 19  
Reproduced on plates 24 (version with notes), 25
- IV Antoine Tudal (preface by Pierre Reverdy)  
Souspente  
1945  
1 color lithograph (cover)  
100 copies (1-100) and 25 copies (I-XXV) hors commerce, on Rives  
14  $\frac{1}{4}$   $\times$  10''; 14  $\frac{3}{8}$   $\times$  10  $\frac{7}{8}$ ''  
Publisher R. J. Godet, Paris;  
printer Mourlot  
Plates destroyed  
E IV, BN 21
- V Jean Paulhan  
Braque le Patron (first edition)  
1945  
1 color lithograph (cover), 1 color lithograph, numbered and signed (frontispiece)  
225 copies (1-225) and 10 copies (I-X) hors commerce on Vélín d'Arches. Dimensions of frontispiece (Woman with mandolin — Femme à la mandoline):  
9  $\frac{1}{2}$   $\times$  6  $\frac{5}{8}$ ''  
14  $\frac{1}{4}$   $\times$  11''  
Publisher and printer Mourlot  
Plates destroyed  
E V, BN 22
- VI Jean Paulhan  
Braque le Patron (second edition)  
1947  
1 color lithograph (cover), 1 color lithograph (first page of text)  
25 copies with cover lithograph (with black frame) on Hollande, and the same lithograph as frontispiece, numbered and signed (1-25); 65 copies with cover lithograph (without frame) on Rives  
11  $\frac{1}{4}$   $\times$  8  $\frac{1}{4}$ ''  
Publisher Gérard Cramer, Geneva;  
printer Mourlot  
Plates destroyed  
E VI, BN 22  
An edition without the lithographs, Editions des Trois Collines, Geneva  
1947







II



IV

V

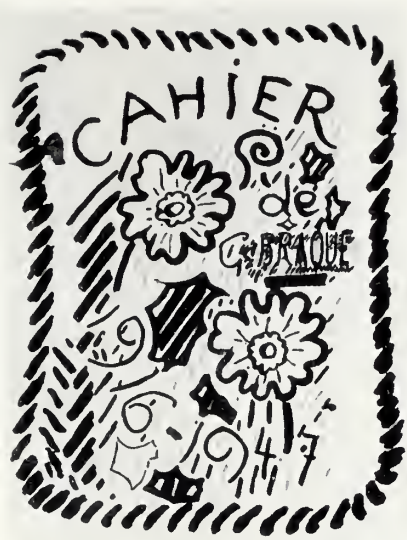
VI

- VII Georges Braque  
Cahier de Georges Braque. 1916–1947  
1947  
(a) Deluxe edition. 1 color lithograph (cover) (Helios IV, cf. Single Sheets 24). 1 color lithograph (title page). 1 lithograph (colophon page: Swan — Cygne, cf. Single Sheets 25)  
95 copies on Arches  
 $19\frac{5}{8} \times 12\frac{7}{8}$ "  
(b) Trade edition. 1 color lithograph (cover) (same lithograph as that on title page of deluxe edition, less one color and with blue frame)  
750 copies on Vélín du Marais  
 $15 \times 11$ "  
Unbound edition without lithographs, format  $12\frac{1}{4} \times 9\frac{1}{4}$ ".  
In 1956, 21 pages were added to the three editions, covering the period from 1949 to 1955  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E VII, XX, BN 27
- VIII Héraclite d'Ephèse  
(Translation by Yves Battistini, preface by René Char)  
1948  
1 etching; numbered and signed (frontispiece)  
15 signed copies hors commerce on green-colored Rives (1/15–15/15); the first five copies contain each two states, in black and ocher  
1,000 copies without the etching;  
also 7 copies of the etching (1/7–7/7) hors commerce  
 $7\frac{3}{8} \times 5$ "  
Publisher Cahiers d'Art, Paris  
E VIII, BN 33
- IX René Char  
Le Soleil des eaux  
1949  
4 etchings, one of which, in color, serves as frontispiece  
5 copies on Vélín d'Arches, colored by the artist (1–5), 25 copies on Vélín d'Arches with a separate set of the 4 etchings (6–30), 170 copies on Vélín du Marais (31–200), 9 copies hors commerce, of which 5 on Vélín d'Arches with a separate set of the etchings, and 4 copies on Vélín du Marais  
 $11\frac{1}{8} \times 9$ "  
Publisher Matarasso, Paris;  
printer Lacourrière  
Canceled plates owned by artist  
E IX, BN 37
- X Pierre Reverdy  
Une Aventure méthodique  
1949  
1 color lithograph (frontispiece), 27 lithographs in text, 12 color lithographs after Braque by Mourlot  
250 copies on Vélín d'Arches (1–250), 15 copies hors commerce on Vélín d'Arches (1–XV)  
 $18\frac{1}{8} \times 13$ "  
Publisher Maeght, printer Mourlot  
Plates destroyed  
E X, BN 38
- XI Poésie de mots inconnus  
1949  
1 lithograph by Braque on page 7, illustrating a text by Antonin Artaud. The book contains texts by twenty other authors, illustrated by engravings by 22 artists  
157 copies on Isle de France (1–115, author's copies I–XLI, presentation copies A, B). In addition 10 copies of lithograph on Chine, 3 on Vélín (1/13–13/13)  $6\frac{5}{8} \times 5\frac{1}{4}$ " or  $13\frac{1}{4} \times 10\frac{1}{2}$ " (unfolded)  
Publisher Le Degré 41 (Iliazd), Paris;  
printer Mourlot  
Plate destroyed  
E XI, BN 39





VII



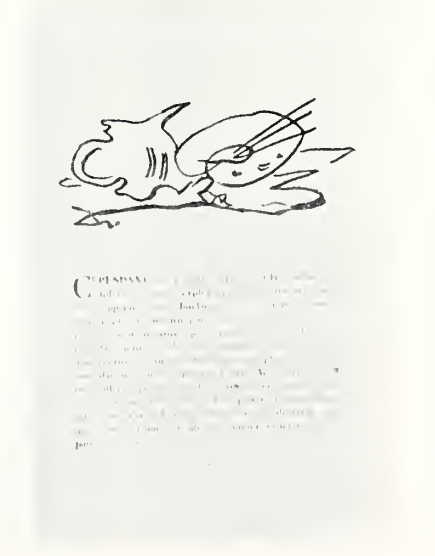
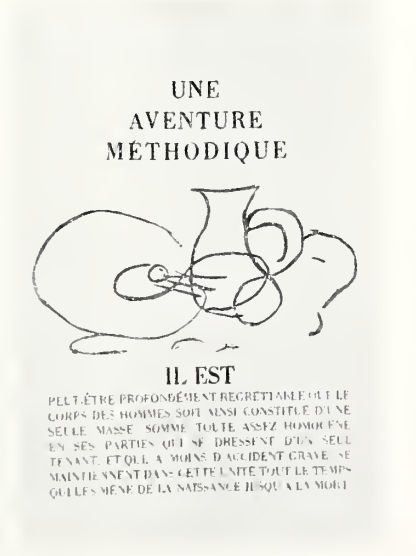
VIII



IX



X



XI

XII Francis Ponge  
 Les Cinq Sapates  
 1950  
 5 etchings  
 95 copies on Auvergne (1-95), 6 copies  
 hors commerce (I-V, o). In addition,  
 2 sets of the etchings on Auvergne and  
 2 sets on Japon impérial, numbered and  
 signed by Braque  
 15  $\frac{5}{8}$  x 11"  
 Published by author, printer Visat  
 Canceled plates owned by artist  
 E XII, BN 48

XIII Milarépa  
 (Tibetan hermit and poet, translation by  
 Jacques Bacot)  
 1950  
 5 etchings and 10 etched initials  
 100 copies on Auvergne (1-100), of  
 which 10 with separate set of the etchings,  
 10 copies hors commerce on Auvergne,  
 each printed with name, of recipient  
 9  $\frac{1}{8}$  x 13"  
 Publisher Maeght, printer Signovert on  
 press of Georges Braque  
 Plates owned by artist  
 E XIII, BN 45  
 Reproduced on plates 44, 45

XIV Hesiod  
 Théogonie (in Greek)  
 1953  
 1 color lithograph (cover; varnished by  
 artist), 1 color lithograph (frontispiece),  
 1 etching on first page of text, and 1 etch-  
 ing (colophon).  
 Published together with the 16 etchings  
 executed in 1932 (cf. II, but without  
 marginal notes)  
 150 copies on Auvergne  
 17  $\frac{1}{4}$  x 12  $\frac{3}{4}$ "  
 Publisher Maeght, printer Visat  
 E XIV, XV, BN 17

XV Jean Paulhan  
 Les Paroles transparentes  
 1955  
 4 lithographs not in text and 10 litho-  
 graphs in text (in blue), 127 on Auvergne  
 (1-100, I-XXII, A-E), 5 on Japon  
 (I-V), with names of recipients  
 17  $\frac{1}{4}$  x 12  $\frac{3}{4}$ "

In addition several sets of the 14 litho-  
 graphs on various types of paper with  
 notes, each lithograph signed  
 Publisher Les Bibliophiles de l'Union  
 Française, printer Mourlot  
 Plates destroyed  
 E XVI, BN 75



LA TERRE

Ce qui l'ange remuant du passé  
 des trois regnes tout traverse tout  
 intègre tout chemin d'ailleurs de

7

XII



LES OLIVES

Olivés vertes saines mûres  
 L'olivier entre la verte et la  
 noire sur le chemin de la carloman

13



LA CRUCHE

Pas d'autre mot qui sonne  
 comme cruche. Grâce à cet U qui  
 couvre en son milieu, cruche est

19



ÉBALCHE D'UN POISSON

(Le Rallie des Poissons)

Comme - mille montons de rail  
 sous la locomotive = mille barres

27



LE VOLET  
 suivi de sa Scholue

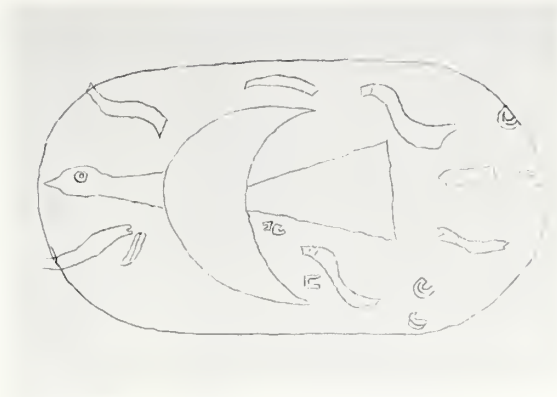
Volet plein qui bat le mur, c'est  
 au droit d'un can qu'un volet

39

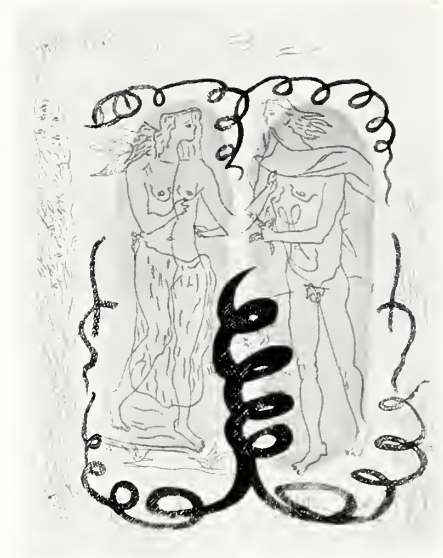




XIII



XIV



XV

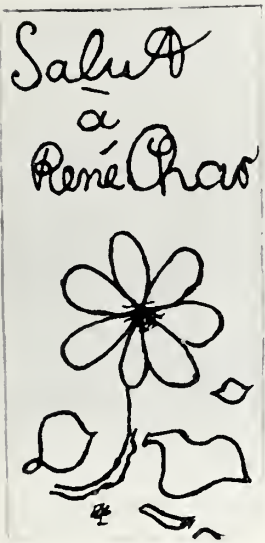


- XVI P. A. Benoit  
Salut à René Char  
1955  
1 numbered and signed engraving on celluloid heightened with ink  
4 copies on Chine (I–IV) and 95 copies without the engraving  
 $6\frac{3}{4} \times 4\frac{1}{2}$ "  
Publisher and printer P. A. Benoit, Alès  
Plate owned by publisher  
E XVII, BN 76
- XVII Pierre Reverdy  
Cercle doré, chanson dont l'air est encore à trouver  
1955  
1 lithograph (title page)  
10 copies on Rives and 2 copies with separate text on Chine and the lithograph (in blue) on Rives  
Double page  $19\frac{5}{8} \times 13\frac{3}{8}$ "  
Published by author, printer Mourlot  
Plate destroyed  
E XVIII, BN 77
- XVIII Tristan Tzara  
La Bonne Heure  
1955  
1 color etching  
42 copies on Japon ancien  
 $6\frac{1}{2} \times 4\frac{3}{4}$ "  
Printer Visat  
Plate destroyed  
E XIX, BN 78
- XIX Paul Eluard  
Un poème dans chaque livre. Ecrits et Gravures IV  
1956  
1 color etching (double page). The book also contains 15 engravings by other artists.  
120 copies on Rives (1–100, and I–XX hors commerce). In addition 58 numbered and signed copies with large margins: 40 on Japon nacré (1–40), 10 on Rives (1–10), 4 on Japon impérial (1–4) and 4 on Chine (1–4) without the gray ground  
 $7\frac{1}{2} \times 7$ "  
Publisher Louis Broder, Paris;  
printer Crommelynek and Dutrou  
Plates destroyed  
E XXI, BN 82
- XX René Char  
La Bibliothèque est en feu. Ecrits et Gravures V  
1956  
1 color etching (frontispiece)  
120 copies on Vélin d'Archès (1–100, I–XX hors commerce) and 26 author's copies without the etching (A–Z). The first four copies hors commerce (I–IV) contain each a numbered and signed proof of the two plates of the etching (in two colors)  
 $11 \times 8\frac{3}{4}$ "  
Publisher Louis Broder, Paris;  
printer Crommelynek and Dutrou  
Plates destroyed  
E XXII, BN 83
- XXI Eric Satie  
Léger comme un oeuf,  
Miroir du Poète I  
1957  
1 color etching (frontispiece)  
120 copies on Japon ancien (1–100, I–XX). 10 copies hors commerce, not mentioned on the colophon page (1–10). Size in book,  $6\frac{1}{2} \times 5\frac{1}{4}$ "  
In addition numbered and signed copies with large margins on Vélin de Rives (1–60) and several proofs on various papers  
Publisher Louis Broder, Paris;  
printer Crommelynek and Dutrou  
Plates destroyed  
E XXIII, BN 86
- XXII P. A. Benoit and Georges Braque  
Né le . . . Poem by P. A. Benoit on the occasion of René Char's 50th birthday  
1957  
1 etching (frontispiece)  
50 signed copies on Auvergne. 10 contain one set in mauve and one in black (I–X), 40 copies in mauve only (11–50)  
 $6\frac{3}{4} \times 4\frac{1}{2}$ "  
In addition single copies with large margins: 6 copies black, 7 copies mauve, 12 trial copies  
Publisher P. A. Benoit, Alès;  
printer Visat  
Plate owned by publisher  
E XXIV, BN 87
- XXIII Edith Boissonnas  
Passionné  
1958  
1 color lithograph  
60 signed copies on Rives (1–60), the first six copies with an additional print on Chine  
 $3\frac{1}{2} \times 5\frac{7}{8}$ "  
Publisher P. A. Benoit, Alès;  
printer Mourlot  
Plates destroyed  
E XXV, BN 101
- XXIV Saint-Pol-Roux  
Août. Ecrits et Gravures VII  
1958  
4 etchings, one in two colors (frontispiece) and one in blue  
140 copies on Auvergne (1–120) of which 20 are hors commerce (I–XX). Copies 1–20 and 1–X contain an additional sequence of 7 numbered and signed etchings (two more than indicated on colophon page) which include the 4 etchings of the book, one impression of the fourth etching (Bird on black background) in blue and black, and another etching (not in the book) on Japon and on Auvergne. The remaining etchings are on Auvergne  
 $8\frac{3}{4} \times 12\frac{3}{4}$ "  
In addition a set of the 6 etchings (5 different subjects and the fourth etching in two colors) with large margins: 70 copies on Auvergne (1–70), 10 sets of trial proofs (I–X); all prints numbered and signed  
Publisher Louis Broder, Paris; printer Crommelynek and Dutrou  
Plates destroyed  
E XXVI, BN 102



XXIV





XVI



XVII



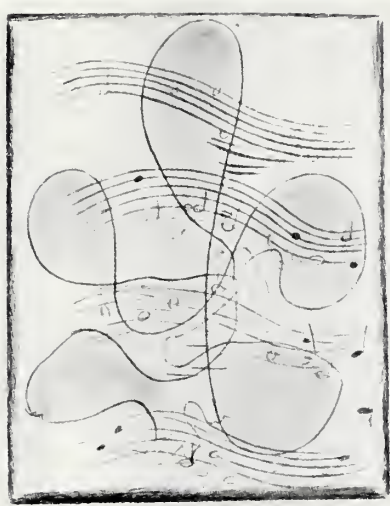
XVIII



XIX



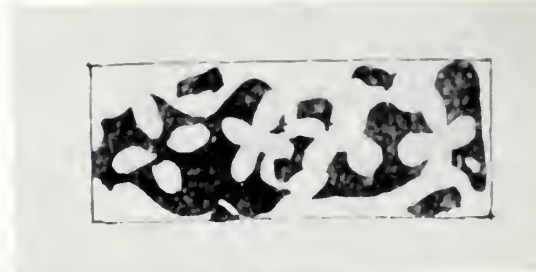
XX



XXI



XXII



XXIII



XXIV



- XXV Georges Braque  
XX Pensées de Georges Braque  
1958  
1 double-page color lithograph  
95 copies on Arches  
11 × 7 1/2"  
Publisher P. A. Benoit, Alès;  
printer Mourlot  
Plate destroyed  
E XXVII, BN 103
- XXVI René Char  
Cinq poésies en hommage  
à Georges Braque  
1958  
1 color lithograph (double-page cover)  
46 copies, of which 6 with name of  
recipient on Japon nacré (1—VI) and 40  
on Arches, with lithograph on Japon  
nacré (1—40); 60 copies without litho-  
graph  
6 3/8 × 10 1/4"  
In addition 100 copies on Japon nacré  
titled *Le Poète*, of which 25 artist's proofs  
(1—75, I—XXV), and 12 artist's proofs  
on Japon bleu  
7 1/2 × 21 1/8"; 21 1/8 × 27 3/8"  
Publisher Edwin Engelberts, Geneva;  
printer Mourlot  
Plates destroyed
- XXVII Georges Braque  
Grands livres illustrés (with a poem by  
Antoine Tudal, text by Roger Vicillard)  
1958  
1 color lithograph (cover), (cf. before  
insertion of text, *Single Sheets* 84)  
75 numbered copies; 10 are printed with  
name of recipient on Japon ancien with  
further prints. 900 copies trade edition  
8 1/4 × 9 1/2"  
Publisher Adrien Maeght,  
printer Union and Mourlot
- XXVIII Frank Elgar  
Résurrection de l'oiseau  
1959  
3 color lithographs, one which used as  
frontispiece, and 3 lithographs in text  
25 copies on Japon nacré with separate  
set of color lithographs, 25 copies on  
Rives with separate set of color litho-  
graphs, 175 copies on Rives  
14 3/4 × 11"  
Publisher Maeght, printer Mourlot  
E XXIX, BN 109
- XXIX P. A. Benoit  
Dans vos jardins  
1959  
1 cardboard print  
36 signed copies on Arches, the first  
three with 2 impressions each  
12 3/4 × 9 3/4"  
Publisher and printer P. A. Benoit, Alès  
Plate owned by publisher
- XXX Pierre Reverdy  
La Liberté des mers  
1960  
9 color lithographs, 34 lithographs in text  
50 copies on Montval with separate set of  
color lithographs on Japon nacré, 200  
copies on Arches  
21 7/8 × 14 3/4"  
Publisher Maeght, printer Mourlot  
E XXVIII, BN 114
- XXXI D. T. Suzuki, E. Herrigel, Georges  
Braque  
Le tir à l'arc  
1960  
1 etching (cover), 2 woodcuts, 8 color  
lithographs  
165 signed copies on Vélín, of which 30  
with separate set of all illustrations and  
three variants on Japon nacré, numbered  
and signed (1—20, I—X)  
9 × 6 1/4"  
In addition 70 signed sets with large  
margin on various papers  
Publisher Louis Broder, Paris; printer  
Crommelynck and Dutrou (etching),  
Fequet and Baudier (woodcuts), Des-  
jobert (lithographs)  
Plates destroyed  
BN 115  
Not reproduced





XXV



XXVI



XXVII



XXVIII



XXIX



XXX

*l'éternel  
retour  
de flammes  
de l'aurore.*



*Nocturne*

*Dans ce soir  
d'océanmie,  
les vitres  
éclairées  
riept comme  
de faux visages.*

*de peur qui  
balisent la  
nuit à la  
cime des  
lampadaires.*



*Sur  
la fin,  
Le disque  
qui incendi-  
ait le pay-  
sage vient  
de tomber  
sur une pique.*

XXXII Le Ruisseau de blé  
(Poemby Pindar, translated by J. Beau-  
fret, poems by René Char, P. A. Benoit,  
Dominique Fourcade)  
1960  
1 cardboard print  
42 signed copies on Arches, of which the  
first six with a signed impression on news-  
print  
6  $\frac{1}{4}$   $\times$  9  $\frac{3}{4}$ ''  
Publisher and printer P. A. Benoit, Alès  
Plate owned by publisher

XXXII



XXXIII P. A. Benoit  
Invisible visible  
1960  
1 cardboard print in blue (cover)  
40 copies on Arches each with 1 print  
before insertion of text. 4 copies (A—D)  
with an impression on Pelure du Japon  
and one impression in black on Pelure du  
Japon and Arches, and 6 copies (I—VI)  
with one impression in black on Pelure  
du Japon and Arches. All prints before  
insertion of text are signed  
9  $\times$  7  $\frac{1}{8}$ ''  
Publisher and printer P. A. Benoit, Alès  
Plate owned by publisher

XXXIII



*In Preparation*

XXXIV René Char  
Lettera amorosa  
Color lithographs  
Publisher Edwin Engelberts, Geneva

XXXV Les livres de Braque réalisés pour P. A. B.  
Cardboard print  
Publisher P. A. Benoit, Alès

XXXIV



XXXV







The jacket of this book was designed by Georges Braque.

The original subjects for the large format reproductions were made available by M. Aimé Maeght, Paris; the publisher is especially indebted to him and to the Galerie Maeght, to Mme. Nicole Mangin, and to M. Jacques Dupin for their aid.

The photographs for the Catalogue of Braque's Graphic Work also come from the Galerie Maeght. For the photographs in Catalogue numbers XXIX, XXXII, XXXIII, and XXXV the publisher thanks M. P. A. Benoit, Alès (Gard). The photography for numbers XXVI and XXXIV were made by the Atelier Stuctur, Geneva.











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Georges Braque: his graphic wo ala  
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